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ARCHAEOLOGICAL SURVEY OF EGYPT

EDITED BY R. O. FAULKNER

*TWENTY-EIGHTH MEMOIR*

THE ROCK TOMBS OF MEIR

PART V

THE TOMB-CHAPELS A, No. 1 (THAT OF NI-ANKH-PEPI THE BLACK)  
A, No. 2 (THAT OF PEPI-ONKH WITH THE "GOOD NAME" OF  
HENY THE BLACK), A, No. 4 (THAT OF  
HEPI THE BLACK), D, No. 1 (THAT OF PEPI), AND  
E, Nos. 1-4 (THOSE OF MENIU, NENKI, PEPI-ONKH AND TJETU)

BY

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RESEARCH SCHOLAR 1910; ONE-TIME SCHOLAR OF THE QUEEN'S COLLEGE

AND

MICHAEL R. APTED, M.A.

WADHAM COLLEGE, OXFORD

WITH SIXTY-SIX PLATES

(FORTY-NINE LINE, SIXTEEN PHOTOGRAPHIC AND ONE COLOURED)

LONDON

SOLD AT

THE OFFICES OF THE EGYPT EXPLORATION SOCIETY

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## PREFACE

SOME TIME before our arrival at Gebel Meir Apted and I decided that our first task of the current season must be the complete recording of Tomb-chapels A, Nos. 1 and 2. However, when we had made our preliminary survey of these two chapels and had thus come to realize the magnitude of the undertaking, our hearts began to fail us. The fact is that not having visited the site since April 1921, I had forgotten how many reliefs and frescoes the two chapels contained. Furthermore, though I knew that any attempt to trace the frescoes in Tomb-chapel A, No. 1, would be impossible until they had been cleaned and thus rid of the filth deposited upon them by generations of bats, I had also forgotten that the reliefs in Room C of Tomb-chapel A, No. 2, were in almost as foul a condition, as well as some of those in Room B. Happily, a day or two after we had settled down in our remote desert camp, Monsieur Stoppelaëre of the Department of Antiquities arrived to inspect the frescoes in Tomb-chapel A, No. 1, and at his request the Department sent us one of its expert cleaners, Yūsif Effendi Khafāga, who joined us on 9 December. Having received full instructions from Monsieur Stoppelaëre, by whom he had been trained, Yūsif Effendi soon got down to his task, first of all cleaning all the reliefs that needed this attention in Tomb-chapel A, No. 2, and finally the frescoes in A, No. 1. By 11 February his task was accomplished, an achievement which evoked our heartfelt gratitude and congratulations.

On 19 December the Department rendered us another great service by sending us a highly skilled draughtsman in the person of Moris Effendi Farid. His first task was to trace the remarkable ink drawings in Tomb-chapel A, No. 2, Room F, depicting the processions to the Tent of Purification and the Embalmer's Workshop. This successfully accomplished, he undertook the copying of the greater part of the reliefs in Rooms B and C in the same tomb-chapel, and finally, having traced and drawn all the paintings and other decorations in Tomb-chapel A, No. 1, he completed the work I had assigned him by copying the reliefs and inscriptions in Tomb-chapels A, No. 3, B, No. 3, D, No. 1, and E, Nos. 1 and 2. From 19 December, the day that he joined our expedition, to 1 May, the day we regretfully bade him farewell, he worked, often under most trying and difficult conditions, from morning till dusk without a murmur. The many plates in this volume for which he was responsible will be a lasting testimony to his technical skill, his artistry, and his patience. I should add that Moris Effendi's tracings of the drawings and reliefs in Tomb-chapel A, No. 2, Room F, have been admirably inked in by Mr. R. H. Coleman.

Monsieur Stoppelaëre not only aided us by his general supervision of the cleaning-operations, but by making an almost complete photographic record of the ink drawings and reliefs in Tomb-chapel A, No. 2. For this and other most valuable assistance we offer him our sincerest thanks.

Apted and I copied between us all the reliefs in Room A of Tomb-chapel A, No. 2, and we also copied a few of those in Room B. I also was responsible for the drawing of some of the scenes in Room C. In addition to taking a great number of photographs—some of them coloured—Apted drew all the ground-plans and sections of the tomb-chapels recorded in this volume and volume vi.<sup>1</sup> Furthermore, he carried out most successfully the wearisome job of copying the

<sup>1</sup> The ground-plans and sections of Tomb-chapels A, Nos. 1 and 2 are to a considerable extent the work of Mr. Geoffrey Chambers, for which see the Preface to *Rock Tombs of Meir*, iv.



representations of Pepi'onkh's statues which appear on the walls of his damaged serdab in Room F of Tomb-chapel A, No. 2.

The time that I was not engaged in drawing was fully occupied in making hand-copies of all the texts, in supervising and checking the work of my fellow-draughtsmen, and, with Apted's inspiring assistance, composing, as I stood or sat before them, descriptions of the scenes depicted on the walls of the various tomb-chapels. These descriptions, dictated on the spot and taken down by Apted with his typewriter, form the basis of the explanatory text in this and the following volume.

That the season's work was successful is largely due to the assistance we received not only from the Department of Antiquities and its Director-General, Monsieur l'Abbé Drioton, but from my many Egyptian friends old and new who live in the neighbourhood of Meir. Among these I must especially mention Fahim Bey Lōza of Meir, the 'Omdah of Meir, the Bishop of Deir el-Maḥarraḳ monastery, and Maṣṣūr Bey el-Gahami, all of whom supplied us with various kinds of equipment in which we were seriously lacking, and rendered us many a service besides.

Lastly we must express our deep gratitude to Rāshid Effendi Noweir, now Chief Inspector of Antiquities at Tanṭah, whose guests we were for a few days at Minia, and who accompanied us to Meir, did much to make our journey thither easier than it would otherwise have been, and stayed with us till he had seen us comfortably settled in camp.

We started to reside in the camp on 20 November 1949 and closed down on 9 May 1950. After a couple of days' rest in Deir el-Maḥarraḳ monastery we took the train to Cairo.

AYLWARD M. BLACKMAN

PENSARN, ABERGELE, N. WALES  
March 1951

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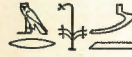

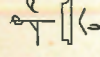
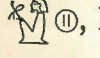
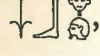
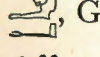
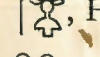
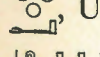
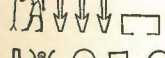
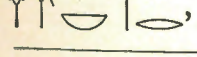


# THE ROCK TOMBS OF MEIR

## PART V

### TOMB-CHAPEL A, NO. 1 (THAT OF NI-‘ANKH-PEPI THE BLACK)

#### TITLES OF NI-‘ANKH-PEPI THE BLACK

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 , Who is in the Chamber.	XII
 , Superintendent of the Six Great Houses.	XII
 , Superintendent of Prophets.	IV, VI, VIII, IX, X, and <i>passim</i>
 , Superintendent of the Two Swamps.	XII
 , Superintendent of Upper Egypt. <sup>1</sup>	V, VI, VIII, and <i>passim</i>
 , Real Superintendent of Upper Egypt.	XIV
 , Superintendent of the Two Granaries.	XII
 , Assistant of <i>Dwꜣw</i> . <sup>2</sup> See Grdseloff, <i>Annales du Service</i> , xli, p. 209.	VI
 , Herdsman of Nekhen.	XII
 , Chief Nekhebite.	XII
 , Governor.	IV, V, VI, and <i>passim</i>
 , Holder of the <i>Bꜣt</i> -emblem. <sup>3</sup>	VI, 3, VIII
 , Unique Personality.	VI, 3, VIII
 , Eldest of the Pillared Hall.	VI, 3
 , Director of Every Divine Office.	VI, 3, VIII

<sup>1</sup> See Gauthier in *Rec. d'études égyptologiques dédiées à la mémoire de Jean-François Champollion*, pp. 217 ff.; see also *Additions and Corrections*, p. 56 below. <sup>2</sup> See Grdseloff, *Ann. Serv.* xli, pp. 214 f. <sup>3</sup> See *ibid.*, xl, pp. 197 f.



	Controller of Every Vestment.	PLATES VI, 3, VIII
	Lector.	IV, VI, 1 and 2, VIII, and <i>passim</i>
	Chief Lector.	XII, XIII
	Royal Attendant. <sup>1</sup>	XII
	Sem-Priest.	VI, VIII
	Sole Companion.	V, VI, 1 and 2, X, 1, XI, and <i>passim</i>
	Scribe of Sacred Books.	VIII
	Treasurer of the King of Lower Egypt.	IV, VI, 1 and 2, VIII, and <i>passim</i>

#### TITLES OF NI-‘ANKH-PEPI THE BLACK’S RELATIONS AND DEPENDANTS

1.	Steward.	XI, XII
2.	Superintendent of Prophets.	XII, XIV
3.	Superintendent of Linen.	XII
4.	Ka-servant.	LII, 2
5.	‘Omdah of an ‘Ezbah.	XII
6.	Lector.	IX, XII
7.	Royal Attendant. <sup>1</sup>	XI, XII
8.	Royal Attendant of the Great House.	XII
9.	Sole Companion.	XII, XIV
10.	Inspector of Embalmers.	IX
11.	Inspector of Prophets.	XII
12.	Scribe of the House of Sacred Books of the Great House.	IX
13.	Treasurer of the King of Lower Egypt.	XIV
14.	King's Gentleman.	XII

<sup>1</sup> See Gunn, *JEA* xxvii, p. 145.

<sup>2</sup> The sign before is wrongly omitted on Pl. IX.

#### MEMBERS OF NI-‘ANKH-PEPI THE BLACK’S FAMILY

NAME	STATUS	TITLES AND EPITHETS <sup>1</sup>	PLATES
1.   , Pekher-nofret. <sup>2</sup>	Wife.	Destroyed or disappeared.	XII, XIII
2.   , Heni the Black.	Eldest son. See, however, p. 5 right, below.	His son, his beloved, Sole Companion (9), Lector (6), Superintendent of Prophets (2).	XII
3.   , Pepi-‘onkh with the ‘good name’ of   , Heny the Black.	Youngest of the three sons named Pepi-‘onkh and owner of Tomb-chapel A, No. 2.	His son, his beloved, his praised one, Treasurer of the King of Lower Egypt (13), Sole Companion (9), Superintendent of Prophets (2).	XIV
4.   , Pepi-‘onkh.	Son, and possibly identical with No. 3.	Lector (6).	IV
5. No name.	Son; identical with the above?	His son, Scribe of the House of Sacred Books of the Great House (12).	IX

#### NAMES OF NI-‘ANKH-PEPI THE BLACK’S DEPENDANTS

NAME	TITLES AND EPITHETS <sup>1</sup>	
6.  , Itji. <sup>3</sup>	Ka-Servant (4), beloved of his lord.	LII, 2
7.  , ‘Ankhu.	Inspector of Embalmers (10).	IX
8.  , Biu.	Royal Attendant (7), Steward (1), . . . . ., who does what his lord praises.	XI
9.  , Bui.	An attendant with no title.	V
10.  , Nöferher.	Royal attendant of the Great House (8), Inspector of Prophets (11), Steward (1).	XII
11.  , Nödjemib.	King's Gentleman (14) . . . . . Prophet? . . . . .	XII
12.  , Heni.	‘Omdah of an ‘Ezbah (5), Sole Companion (9), Lector (6).	XII
13.  , Khuy.	Superintendent of Linen (3).	XI



<sup>1</sup> The numbers in brackets are those of the list of titles on p. 2.

<sup>2</sup> She appears twice, but in both instances her name and titles have disappeared.







<sup>3</sup> The figure has been inadvertently omitted on Pl. VII.



## THE ROCK TOMBS OF MEIR


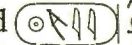


NAME	TITLES AND EPITHETS	PLATES
14.  , Sōni.	Sole Companion (9).	VII
15.  , Tjetu.	An offerer. Title, if any, obliterated.	VIII

## DIVINITIES

DIVINITY	TITLES AND EPITHETS	
 , Anubis.		
 , Osiris-Khentamenthes.	 , who is on his hill, the enshrouded one, lord of the High Land.	VII, X
 , Ptah-Seker.	 , lord of Abydos.	IV
 , the great god.		VI, I, X
		IV, VI, I, X, XI, XII, XIII

## THE TOMB-CHAPEL OF NI-ANKH-PEPI THE BLACK (A, NO. 1)

## NI-ANKH-PEPI THE BLACK AND HIS FAMILY

As already pointed out in *Rock Tombs of Meir*, i, p. 9, , Ni-ankh-Pepi the Black (see Pls. X, I, and XI) was also called , Ni-ankh-Merirē the Black (see Pl. VI, 2), and furthermore bore the 'good names' of , Sebkhotpe (see Pls. V, 2, and XII), , Hēpi the Black (see Pls. VI, I and 3), or just plain Hēpi (see Pl. X, I). Though she is twice represented as accompanying her husband (see Pls. XII and XIII), the name of Ni-ankh-Pepi's wife, presumably Pekhernōfret (see *Rock Tombs of Meir*, i, p. 9), is nowhere preserved in this tomb-chapel. In one instance (see below, p. 13 left) her figure seems to have been deliberately damaged. The Pepi-onkh, with the 'good name' Hēny the Black, who appears on the thickness of the partition

wall in Room A (see Pl. XIV) and the Lector Pepi-onkh (see Pl. IX) may well be the youngest of those three sons of Ni-ankh-Pepi the Black, who bore the name Pepi-onkh (see *Rock Tombs of Meir*, iv, p. 18). But is 'his eldest son, his beloved, the Sole Companion, Lector, Superintendent of Prophets, Hēni the Black' (see Pl. XII), actually his eldest born, whose tomb is at Kuseir el-Amarna, or is it just a complimentary designation of the owner of Tomb-chapel A, No. 2, who was actually the youngest of the three? We are inclined to think this may be so.

Any other information we possess concerning Ni-ankh-Pepi the Black and his family is to be found in *Rock Tombs of Meir*, i, pp. 9 f., and iv, pp. 18 f.

## DESCRIPTION OF THE TOMB-CHAPEL

THE tomb-chapel of Ni-ankh-Pepi, together with a number of other tomb-chapels large and small, mostly undecorated, is situated in a portion of the high-desert slope on the north side of that *wādi* which separates the tombs of group A from those of group B; see *Rock Tombs of Meir*, i, p. 5 and Pl. LI, I, below.

The main entrance to the tomb-chapel is a doorway 1.85 metres high and .95 metre wide, cut through .90 metre of rock in the south wall of Room A (see Pls. I and LI, 2). The scenes and inscriptions which formerly existed on the outer face of this wall, on either side of and above the doorway, have either been completely destroyed or rendered almost totally illegible by the action of the wind-blown sand.

There is no trace of any forecourt like that admitting to the tomb of Pepi-onkh the Middle,<sup>1</sup> and that there ever was one is highly improbable.

It should here be pointed out that the portion of the exterior face of the south wall west of the doorway is to a large extent covered with sand, which keeps on drifting in from the high desert. The present retaining wall (see Pl. LI, I and 2) is quite an inadequate protection, and it will not be long before it collapses and the main entrance to Tomb-chapel A, No. 1, is completely blocked.

Room A in Tomb-chapel A, No. 1, and Room B in Tomb-chapel A, No. 2, form in effect one large pillared hall (see Pls. I and LII, I). Nevertheless the distinction between the western part, belonging to Ni-ankh-Pepi the Black, and the eastern part, belonging to his son, Pepi-onkh the Black, is made perfectly clear, the line of division being marked at the northern end by a short length of partition wall, and from thence south by a step up and corresponding architrave, the latter supported by a pillar.

<sup>1</sup> See *Rock Tombs of Meir*, iv, Pls. I and XXII.



Room A measures about 11.50 metres from north to south, 6 metres from east to west, and 2 metres in height. In the floor are four burial-shafts, all filled up (see Pl. I).

The inner (northern) part of Room A is separated from the outer by the three pillars which support the roof. These pillars are decorated on the southern face only (see Pl. VI). The three walls of the inner part of the room are covered with frescoes, and these continue along the western wall south of the pillars.

A doorway, 1 metre wide, 1.9 metres high, and 59 cm. thick, in the northern wall of Room A serves as entrance to an inner chamber, B, which is of irregular shape and measures roughly 4 metres from north to south, 4.25 metres from east to west, and 2 metres in height. The chamber is undecorated except for what appear to be the beginnings of two statue-recesses, of which that in the east wall may possibly have been intended for a pair of statues. A door in the north wall of Room B, now blocked, admits to an inner burial (?) chamber, C. Two further openings at the east end of the north wall of Room A, also blocked, are the entrances to a small chamber at a lower level, D.<sup>1</sup>

There are two façade-stelae in the west wall of Room A, one at the south and the other at the north end of the wall.

INSCRIPTIONS AND RELIEFS ON OUTER FACE OF  
SOUTH WALL AND WEST THICKNESS  
OF DOORWAY  
(Pls. IV, V, and LI, 2)

On either side of the doorway was a large representation of Ni-ankh-Pepi the Black, the eastern figure facing west and the western east. Enough remains to show that in either case he was standing and leaning on a staff.<sup>2</sup> In front of either figure there were evidently several long, vertical columns of text, possibly forming biographical inscriptions such as those found in a

similar position in the tomb of Pepi-onkh the Middle.<sup>1</sup> The surface of the stone is so badly weathered, as already remarked, that only a few signs here and there are visible. Near the top of one line, on the east side of the doorway, the words *together with cows* (hn nfrwt) are still distinguishable. It is most regrettable that what may well have been interesting texts should be lost beyond recall.

Above the standing figure of Ni-ankh-Pepi on the wall east of the doorway can just be made out: *Governor, Treasurer of the King of Lower Egypt, Sole Companion, Lector, Superintendent of Prophets, in honour with the great god.*

Above the corresponding figure to the west of the doorway can be read: . . . *Lector, Superintendent of Prophets, in honour with the great god.*

Above these two figures, the accompanying inscriptions and the doorway, runs the frieze, inscribed with a number of horizontal lines of text, of which parts of four now survive.

Line 1 (top line) gives us the beginning of the usual funerary prayer: *An offering which the King gives (to) Osiris-Khentamenthes, lord of Abydos.*

Line 2 begins with the words: *I was one who said what was good.* . . . The remainder of the line is missing.

Line 3 is evidently a continuation of line 2, and the following words are still readable: . . . *who desired that it might be well with his father<sup>2</sup> in the presence of the great god, lord of honoured ones. O ye living.* . . . The remainder of the line has been destroyed except for a few signs.

Line 4 *a thousand ro-geese, a thousand tjerep-geese, a thousand zet-geese, a thousand ser-geese, a thousand pigeons* . . . (break of 1.80 metres) . . . *Lector, Superintendent of Prophets.* . . .

At the end of these lines of text was the figure

<sup>1</sup> Op. cit., iv, loc. cit.

<sup>2</sup> A reference, perhaps, to benefits conferred on Ni-ankh-Pepi by his son Pepi-onkh, such as the completion and decoration of his tomb. See *Additions and Corrections*, p. 56.

of a standing woman, of whom only the feet and lower part of the skirt remain.

Lintel of Doorway  
(Pl. V, 1)

On the lintel-roll above the door can be read: *Governor, Treasurer of the King of Lower Egypt, Superintendent of . . . whose good name is Hēpi the Black.*

West Thickness  
(Pl. V, 2)

On the west thickness of the doorway is a standing figure of Ni-ankh-Pepi the Black (in low relief), leaning on a staff, which he holds in his right hand. He has a pendulous breast, markedly feminine in character. In front of him is a small male figure (incised) burning incense, whose name is apparently *Bui*.

In a vertical line in front of Ni-ankh-Pepi's staff is: *[Govern]or, Superintendent of Upper Egypt, [Treasurer] of the King of Lower Egypt, Sole Companion, Lector.*

Above his head, and in front of his face, is written: *Ni-ankh-Pepi, whose good name is Sebk-hotpe, whose good name is (also) Hēpi the Black.*

East Thickness

The east thickness of the doorway does not appear to have been inscribed.

THE MAIN ROOM, A

THE RELIEFS AND INSCRIPTIONS ON THE PILLARS  
AND THE THICKNESS OF THE PARTITION WALL<sup>1</sup>

(Pls. VI, XIV and LIII, 2)

Pillar 1 (Pl. VI, 1 and LIII, 2)

Ni-ankh-Pepi is depicted as a standing figure, wigless, with a rather protruding belly and a pendulous breast.<sup>2</sup> He holds a †-sceptre in his right, and a staff in his left hand. Note that the figures on Pillars 2 and 3 are portrayed in the conventional manner.

The inscription reads: *Governor, Superintendent of Upper Egypt, Treasurer of the King of*

<sup>1</sup> The relief in each instance is on the southern face of the pillar.

<sup>2</sup> Cf. Pl. X, 1.

*Lower Egypt, Sole Companion, Lector, Superintendent of Prophets, in honour with Ptah-Seker, Hēpi the Black.*

Pillar 2 (Pl. VI, 2)

Above a standing figure of Ni-ankh-Pepi, of normal shape, holding a staff and sceptre and wearing a wig and lector's stole, is written: *Governor, Superintendent of Upper Egypt, Treasurer of the King of Lower Egypt, Sole Companion, Lector, Superintendent of Prophets, in honour with the great god, Ni-ankh-Meryrē<sup>1</sup> the Black.*

Pillar 3 (Pl. VI, 3)

Ni-ankh-Pepi, wearing, as on Pillar 2, a lector's stole rather summarily indicated, is entitled: *Sem-priest, Controller of Every Vestment, Unique Personality, Holder of the Bst-emblem,<sup>2</sup> Eldest of the Pillared Hall, Assistant of Dwꜣw,<sup>3</sup> Scribe of the Sacred Books, Director of Every Divine Office, Hēpi the Black.*

Thickness of Partition Wall (Pl. XIV)

Ni-ankh-Pepi and his son stand facing each other, the young man looking west, and his father east. Both wear in addition to their kilts and other ornaments what looks like a stole hanging over the breast from each shoulder. Pepi-onkh burns incense to his father.

Above Ni-ankh-Pepi in two vertical lines is written: *Governor, Treasurer of the King of Lower Egypt, Sole Companion, Lector, Superintendent of Prophets, Real Superintendent of Upper Egypt, Ni-ankh-Pepi, whose good name is Hēpi the Black.*

The corresponding inscription above his son reads: *His son, his beloved, his praised one, Treasurer of the King of Lower Egypt, Sole Companion, Superintendent of Prophets, Pepi-onkh, whose good name is Hēny the Black.*

Between the two figures is written: *Offering incense.*

<sup>1</sup> See *Rock Tombs of Meir*, i, p. 9.

<sup>2</sup> See Grdseloff, *Ann. Serv.* xl, pp. 197 f.

<sup>3</sup> See Grdseloff, op. cit. xli, pp. 214 f.

<sup>1</sup> See plan, Pl. I.

<sup>2</sup> Cf. *Rock Tombs of Meir*, iv, Pl. IV.



THE TWO FAÇADE-STELAE IN THE WEST  
WALL OF ROOM A

*The Southern Stela*

(Pls. VII and LII, 2)

Decorated and inscribed in paint only, and with torus-roll and palm-branch cornice of the usual pattern. Painted to simulate red granite, except for the palmetto cornice, the leaves of which were apparently indicated by red, green, and blue stripes.

All that remains of the inscription are two horizontal lines of text in the upper portion of the stela, just below the torus-roll, and traces of two further lines below on the main panel of the stela. The stela was apparently made not for Ni-ankh-Pepi but for a man named Sōni, about whom we know nothing.

Text below torus-roll: *An offering which the King gives (to) Anubis who is on his hill, the enshrouded one, that there may be invocation-offerings for him in (his) tomb... in the Western Desert, (even for) the honoured one, the Sole Companion, Sōni.*

Text on main panel: *Sole Companion, Treasurer of the God in the Two Boats (?)*<sup>1</sup>...

Close to the stela on its north side, roughly executed in paint, is a small male figure,<sup>2</sup> offering a loaf of bread with his right hand. In front of him is crudely written in blue paint: *The K3-Servant beloved of his lord, Itji* (𓆎=𓆎); see p. 3.

*The Northern Stela*

(Pls. X, 1 and LIII, 1)

A façade-stela painted to imitate red granite. It stands in a slight recess, and in front of it is a large offering slab (see Pl. LII, 3) with a loaf of bread carved on it, and beside the loaf two rectangular receptacles for liquids. The stela is surmounted with a palmetto cornice, the leaves of which were apparently coloured the same as that of the stela described above. Below the cornice

and framing the stela on either side is a torus-roll. The stela bears the following inscriptions and reliefs.

1. Below the torus-roll in two horizontal lines: *An offering which the King gives to Anubis who is on his hill, the enshrouded one, lord of the High-Land, that there may be invocation-offerings for him who is in honour with the great god, the Treasurer of the King of Lower Egypt, Sole Companion, Lector, Superintendent of Prophets, Hēpi the Black.*

At the end of these two lines is a standing figure of Ni-ankh-Pepi, holding a staff in his left, and a 𓆎-sceptre in his right hand.

2. In the panel beneath these two horizontal lines Ni-ankh-Pepi (facing north) is depicted seated before a table of offerings, and articles of food and drink placed on the ground. In the upper part of the panel is written: *Sole Companion, Lector, Superintendent of Prophets, Hēpi the Black*; and just below that: *A thousand ro(?) -geese, a thousand tjerep(?) -geese, clothing and alabaster.*

3. In two vertical lines next to the torus-roll south of the doorway: *Governor, Treasurer of the King of Lower Egypt, Sole Companion, Lector, Superintendent of Prophets, Hēpi the Black, in honour with the great god, Ni-ankh-Pepi the Black.*

4. In two vertical lines next to the torus-roll north of the doorway: *Governor, Treasurer of the King of Lower Egypt, Sole Companion, Lector, Superintendent of Prophets, in honour with Ptah-Seker, Ni-ankh-Pepi the Black.*

5. On the lintel of the door: *Treasurer of the King of Lower Egypt, Sole Companion, Lector, Superintendent of Prophets, Hēpi.*

6. On the south jamb of the door: *Sole Companion, Lector, Superintendent of Prophets, Hēpi.*

7. On the north jamb of the door: *Sole Companion, Lector, Superintendent of Prophets, Hēpi.*

At the bases of texts 3, 4, 6, and 7 are standing figures of Ni-ankh-Pepi. In the two northern reliefs he wears a wig, while in the

southern representations he is close-cropped. The figures on the north side hold staff in right hand, and 𓆎-sceptre in left, while the southern ones are shown the other way about.

THE FRESCOS IN ROOM A

(Pls. VIII, IX, XI, XII, and XIII)

As mentioned in the general description of the tomb-chapel, the east, north, and part of the west wall of this room are covered with frescoes, which, thanks to the work of restoration recently completed by Yūsif Effendi Khafāga, can now be studied in a fair degree of detail, although their general condition is still very poor.

Below the scenes (with their black to dark-grey background) is the usual black dado, surmounted by wide yellow and orange bands, edged with black. The paintings are bordered at the sides and above with the normal pattern of oblongs, but apart from the oblongs coloured red, and the black and white bars, the colours have almost entirely disappeared. Where two scenes meet at a corner, the two borders of oblongs are separated by the usual chain-pattern, thought to be derived from a leopard's tail (see Davies and Gardiner, *The Tomb of Amenemhēt*, p. 14).

ROOM A: WEST WALL: SOUTH SCENE

(Pl. VIII)

The greater part of this scene has been totally destroyed. Ni-ankh-Pepi, whose figure is hardly visible, is being presented with cattle and other gifts by men arranged in three registers.

Above Ni-ankh-Pepi is written: *Governor, Superintendent of Upper Egypt, Treasurer of the King of Lower Egypt, . . . Lector, Superintendent of Prophets, [Ni-ankh-]P[epi].*

In front of, and above, Ni-ankh-Pepi can be read: *Governor, Sem-Priest, Controller of Every Vestment, Unique Personality, Holder of the Bt-Emblem, Scribe of the Sacred Books, Director of Every [Divine] Office.*

*The Offerers in Three Registers*

Register 1 (Pl. VIII)

All that remains of this register is to be found in the southern half of the scene. Here can be seen four men, apparently carrying gifts of some sort shoulder high. Fig. 4 has in addition a small pottery jar suspended by a cord from his left elbow.

Traces of the name of fig. 2 survive; it seems to have read *Tjetu*.

Register 2 (Pl. VIII)

Of this register only the south end is preserved. Here is to be seen a man leading a long-horned ox, adorned with an elaborate collar. Above the ox is written *Longhorn*. In front are traces of another ox, with a similar collar, which is also being led by a herdsman.

Register 3 (Pl. VIII)

Traces of two men leading long-horned oxen. Above the hindermost beast is written *Longhorn*.

At the southern end of this scene is a space which has been left blank, except for a small scale in black ink.

ROOM A: WEST WALL: NORTH SCENE

(Pl. IX)

Ni-ankh-Pepi is shown seated on a wooden chair before an offering-table, his left hand on his lap holding a handkerchief or napkin, and his right touching one of the slices of bread on the table. He is wearing a short kilt, wristlets, a broad collar, and a short wig. Above him are the remains of two horizontal lines of text: . . . *Lector, Superintendent of Prophets* (traces of cartouche). . . .

Between him and the leg of the offering-table is written: *Requirements of the offering-table: invocation-offerings.*

Beneath the table is a ewer and basin, and beyond it are jars and articles of food and drink.

Above the offering-table is written in large

<sup>1</sup> Have we here a reference to the two boats of the sun-god, the morning- and evening-bark?

<sup>2</sup> Cf. *Rock Tombs of Meir*, iv, p. 21, Pl. III.



hieroglyphs: *A thousand loaves and jars of beer, a thousand ro(?) -geese, a thousand tejerep(?) -geese, a thousand zet(?) -geese, a thousand alabaster vessels, a thousand lengths of cloth.*

Above this again are the now entirely illegible traces of a List of Offerings.

At the south end of the scene, and at much the same level as the List of Offerings, is depicted, in the usual manner, a somewhat abbreviated version of the funerary liturgy,<sup>1</sup> there being only five officiants.

*The Funerary Liturgy*  
(Pl. IX)

Fig. 1 is kneeling with his hands, laid palms downwards, on an offering-slab. Fig. 2 stands behind fig. 1 and pours water on to the latter's hands from above his head, while fig. 4 pours water from a libation-vase on to the hands of fig. 3, which are held, palms downward, over a second offering-slab. Fig. 5, *His son, the Lector Pepiconkh*,<sup>2</sup> is reading from a papyrus roll.

The remainder of the scene is divided into two registers, the lower of which extends the whole length of the scene (Pl. IX).

*Register 1*

Five men carrying forelegs, and traces of three more men carrying birds, all apparently wearing the lector's scarf. In front of them is written: *Bringing m[eat-portions]*.

*Register 2*

At the end of a row of jars, &c., are two men presenting geese, which they are strangling. One wears the lector's scarf and is entitled: *His son, Scribe of the House of Sacred Books of the Great House*. The other is an *Inspector of Embalmers*, and his name appears to be *Ankhu*.

We have already dealt with the *Northern Stela*, for which see above, p. 8.

<sup>1</sup> Cf. A. H. Gardiner, *JEA* xxiv, pp. 86 f.

<sup>2</sup> i.e. Ni-ankh-Pepi's son, Pepi'onkh, the owner of Tomb-chapel A, No. 2?

ROOM A: WEST WALL: NORTH OF  
NORTHERN STELA  
(Pl. X, 2)

This narrow strip of wall-space is occupied by representations, in four rows, of eight vases, containing, no doubt, the usual varieties of unguent.<sup>1</sup> Of these the names *nhnm*, *twzwt*, *hknw*, and possibly *sty-[hb]*<sup>2</sup> are still legible.

ROOM A: NORTH WALL: WEST SCENE  
(Pl. XI)

Practically the whole of the north wall is devoted to this scene, depicting the presentation of various offerings to Ni-ankh-Pepi, who is seated at a table at the west end of the wall.

The scene has been broken by the cutting of the door into Room B, and a length of 1 metre of the frescoes has been destroyed: further damage has been done by the cutting of the entrances to Room D at the east end of the wall (see plan on Pl. I).

Ni-ankh-Pepi is seated on a chair painted to imitate ebony. He is dressed in a short kilt, and wears wristlets and a broad collar. His wig is shoulder length. His clenched left hand holds a napkin and is laid on his breast: his right hand is extended towards the slices of bread on the table.

Behind Ni-ankh-Pepi stands an attendant holding a towel in his left hand, not shown on Pl. XI, while from the vase in his right he pours liquid unguent on to his master's head.

Above Ni-ankh-Pepi is written: *Governor, Superintendent of Upper Egypt, Treasurer of the King of Lower Egypt, Sole Companion . . . Superintendent of Prophets, in honour with the great god, Ni-ankh-Pepi the Black*. In front of his face appears: *Hepi the Black*.

Between his legs and the offering-table is written: *Requirements of the offering-table: invocation-offerings*.

<sup>1</sup> Cf. *Rock Tombs of Meir*, iv, pl. IX.

<sup>2</sup> Perhaps the correct reading here is  $\text{𓆎} = \text{v}$ ; cf. op. cit. iv, loc. cit.

Immediately above the offering-table we read: *A thousand loaves of bread and jars of beer, a thousand ro(?) -geese, a thousand tjerep(?) -geese, a thousand zet(?) -geese, a thousand alabaster vessels, and a thousand lengths of cloth.*

Beyond the offering-table is a basin and ewer, three ceremonial vases in a rack, and a number of sealed jars. Resting on the last named is a straw mat, with other, mostly indistinguishable, objects on it. Immediately above these is a row of officiants, performing the funerary liturgy, and above them again is a version of the List of Offerings, now quite illegible.

*The Funerary Liturgy*  
(Pl. XI)

Fig. 2 pours water in the usual manner over the hands of kneeling fig. 1, which are laid on an offering-slab. Fig. 4 pours water from a vessel similar to that held by fig. 2 over the hands of fig. 3, a kneeling figure, whose hands are held over what is apparently an offering-slab, and not the usual basin. Fig. 5 burns incense in a brazier, while fig. 6, mostly destroyed by the cutting of the doorway, is reading from a papyrus roll. Between figs. 5 and 6 is written: *Incense: reading the book*.

Fig. 6 is labelled *Lector*, but the label attached to fig. 5 is no longer legible.

Any further figures, if they existed, were destroyed by the cutting of the doorway.

Beneath that part of the fresco already described, and extending the whole length of the bottom of the scene, is

*Register 1*

Here (Pl. XI) are depicted a number of men bearing forelegs of beef, poultry, trays of food offerings carried shoulder high, flowers, &c.

Figs. 1-6 carry each a foreleg of beef, and wear what has been described as the lector's scarf, but which appears here to be in fact the continuation of the kilt, a length of cloth being perhaps worn round the hips, with the end

passed over the shoulder and across the breast. In front of this line of figures, in a vertical column, is written: *Bringing meat-portions*.

Fig. 1 is a *Royal Attendant, Steward . . . who does what his lord praises, Biu*. Fig. 2 is a *Royal Attendant, the object of his lord's affection* (name lost). . . . Fig. 4 is the *Superintendent . . .* (name likewise missing).

Fig. 7 carries a goose, which he holds by the wings and neck. At his feet are traces of a crate containing birds. Of this figure only the hands and a portion of an arm survive, the rest having been destroyed by the cutting of the doorway. Figs. 8-11 (?) A number of figures, estimated at four, presumed totally destroyed by the construction of the doorway. The next visible figure, of which only traces survive, has therefore been numbered fig. 12. Fig. 13 supports with both hands on his right shoulder what appears to be a large basin or basket. Fig. 14 holds a goose by the wings in his right hand, while from his left, which hangs at his side, dangles a pottery vase, suspended by a cord. Fig. 15 carries a tray on his right shoulder, and perhaps a goose in his left hand. Fig. 16 apparently carries two trays of food. Fig. 17 carries a goose in his right hand, and supports on his left shoulder and left hand a tray loaded with joints of meat, while a pottery jar is suspended by a cord from his left elbow. Fig. 18's right hand is laid on his breast and holds an indeterminate object. From his left hand dangles a pottery jar suspended by a cord, and he holds what looks like an enlarged version of the conventional representation of a head of wheat. Fig. 19 supports on either shoulder a tray loaded with food. From the crook of his right arm hangs a basket, and from the crook of his left a bunch of onions. Fig. 20 carries an elongated lotus-bouquet in his right hand, and on his left shoulder supports a tray, on which are apparently three loaves of bread. From the crook of his arm dangles a pot, suspended by a cord. Fig. 21 holds a duck in his right hand. What he is doing with his left it is



impossible to say. Fig. 22 holds shoulder high with his right hand a duck, which he grasps by the wings. His left hand, which hangs at his side, may be grasping a head of wheat. It is impossible to say what fig. 23 carries in his right hand. His left, which hangs at his side, appears to be holding a head of wheat, which crosses his kilt. Fig. 24 carries a food-tray (?) on his right shoulder, and in his dangling left hand holds an object which appears to correspond with that held in the left hand of fig. 22. Fig. 25, who may also be carrying a head of wheat in his left hand, carries a basin on his right shoulder.

#### Register 2

This register (see Pl. XI) extends the full length of that part of this scene east of the doorway, the corresponding area west of it being devoted to the depiction of the piles of food, vases, &c., described above. The line of figures bearing offerings therefore begins immediately east of the door, and it is not possible to say how many, if any, figures were destroyed when the doorway was cut.

Fig. 1 holds in his right hand what looks like a long lotus-bouquet, or stem of papyrus. In his clenched left hand, which hangs at his side, is the rope with which he leads along a great hornless ox, strangely labelled *Longhorn*! Fig. 2 is bringing an oryx, labelled *Young Oryx*. He holds the animal's horns in his left hand, and its muzzle with his right. Fig. 3 urges on the oryx by laying his right hand on the beast's rump. From his left hand, which hangs at his side, is suspended a ʃ-shaped object,<sup>1</sup> almost certainly painted green. Fig. 4 holds a duck by the wings in his uplifted right hand, and in his left, which hangs at his side, he holds another, also by the wings. Partly in front of him, and partly beside him, walks a white calf, with black markings. Fig. 5 carries a calf on his shoulders, holding the legs in his crossed hands. A pot hangs from either elbow. Fig. 6 holds a tray of food on either

shoulder, while a basket hangs from his right elbow, and a ʃ-shaped object<sup>1</sup> from his left. Fig. 7 supports what is apparently a basket or pot with rounded lid on his right hand and shoulder, and on his left there is possibly a similar receptacle. From his right elbow hangs a goose, presumably in a crate. Fig. 8 carries a foreleg across his shoulders, which he supports with both hands. From the crook of his right arm hangs a great side of beef<sup>1</sup>. What fig. 9 holds in his right hand it is impossible to say. From his left there seems to be hanging an elongated pottery vessel.

The upper portion of this part of the wall, corresponding to the List of Offerings and liturgy west of the doorway, is devoted to what are apparently representations of articles of food and drink, partially or wholly obliterated.

#### NORTH WALL: EAST SCENE (Pl. XII)

The east end of this north wall is occupied by a standing figure of Ni-ankh-Pepi, duly attended, who wears a short kilt with triangular front-piece, varicoloured armlets, a somewhat elaborate collar, and a short wig. He leans on a staff, holding a ʃ-sceptre in his left hand, and inspects the operations of three groups of butchers, and at the same time, no doubt, looks approvingly at the food-offerings laid out before him in the top register.

In front of him is written in two vertical lines: *Governor, Superintendent of Upper Egypt, Chief Nekhebite, He who is in the Chamber, Herdsman of Nekhen, Superintendent of the Two Granaries, Superintendent of the Two Treasuries (?), Superintendent of the Royal . . . , Superintendent of the Six Great Houses, Superintendent of the Two Swamps, Sole Companion, Royal Attendant, Superintendent of Prophets, [Ni-ankh]-Pepi . . .*

In front of his hand and staff can be read: *Sole Companion, Lector, Superintendent of Prophets, Hēpi the Black*, and in a single horizontal line

<sup>1</sup> See *Rock Tombs of Meir*, i, p. 32 with n. 5.

<sup>1</sup> Inaccurately drawn on Pl. XI.

above him: *He who is in honour with the great god, Treasurer of the King of Lower Egypt, Sebkh-hotpe*.

Behind Ni-ankh-Pepi stand his wife (?) and five attendants, and in front a man is censuring him with an incense-brazier, while a second figure presents him with a foreleg of beef.

#### Figures behind Ni-ankh-Pepi

##### Register 1

Ni-ankh-Pepi's wife (?) wears what is probably a white dress. She has wristlets and anklets, although the colours have now disappeared, and round her neck is the usual broad collar. Her wig is long, and her face seems to have been deliberately obliterated. Her right hand is laid upon her breast, her left hanging at her side. No trace of her name or titles survives.

Behind her stands a boy, who holds a long staff in his right hand, and wears a kilt with triangular front-piece, as do all the men in these four registers.

##### Register 2

A man leaning on a staff<sup>1</sup> is entitled: *Royal Attendant of the Great House, Inspector of Prophets, the Steward, Nōferher*.

##### Register 3

A man, wearing a kilt as described above, carries over his shoulder a bag or cloak resembling the sign A, and holds in his right hand a pair of sandals. Of the text containing his name and titles the following words can still be deciphered: *King's Gentleman, . . . (?)*, *Prophet. . .*, *Nōd-jem[ib.]*

##### Register 4

Fig. 1, a dwarf, is *the Superintendent of Linen, Khuy*. Fig. 2, a male attendant, carries on his right shoulder a rectangular object, while from his clenched left hand, which hangs at his side, dangles some sort of pot.

<sup>1</sup> So the entry in my notebook reads.

#### Figures in front of Ni-ankh-Pepi

##### Register 1

The man wearing a short kilt and lector's scarf, who presents Ni-ankh-Pepi with a foreleg, probably belongs to the scene of butchery. He is designated *'Omdah of an 'Ezbah* (ḥk3 ḥwt), *Sole Companion, the Lector, Hēni*.

##### Register 2

The similarly clad figure, who burns incense in a brazier in front of Ni-ankh-Pepi, is *his eldest son, his beloved*,<sup>1</sup> *Sole Companion and Lector, Superintendent of Prophets, Hēni the Black*.

West of these figures are the scenes of butchery arranged in three registers but in such a bad state of preservation as to be hardly recognizable.<sup>2</sup>

##### Registers 1 and 2

All that can be said in either case is that the surviving traces suggest the slaughtering or dismembering of an ox by two butchers.

##### Register 3

Two men cutting up a slaughtered ox. The man on the right is apparently holding up a leg in order to facilitate his companion's work as he hacks at the other end of the victim. It is apparently the latter man who is represented as saying: *Give of the heart, flesh of the forepart*.<sup>3</sup>

Above this scene are depicted quantities of food-offerings, a continuation of the top register of the western scene.

#### ROOM A: EAST WALL (Pl. XIII)

As the accompanying inscription informs us, this scene depicts Ni-ankh-Pepi inspecting work being done by his peasants in the water-meadows. He stands leaning on a staff, with a ʃ-sceptre in his right hand. He wears a short kilt

<sup>1</sup> The words *his eldest son, his beloved*, have been written by another hand to that which wrote the rest of the descriptive text and are almost illegible.

<sup>2</sup> Cf. *Rock Tombs of Meir*, iv, pl. IX.

<sup>3</sup> See op. cit. iv, p. 33 and pl. IX.



fastened round the waist by quite an elaborate belt, and is draped in a leopard-skin vestment.<sup>1</sup> Round his neck is a broad collar of the usual pattern, and he has wristlets to match.

In front of him are two male figures, the lower one offering a foreleg of beef, while the upper figure offers him incense from a hand-brazier. The stand of the brazier has disappeared.

Behind him stands his wife (?) and two attendants. The lady wears a white dress, the usual broad collar, and wristlets and anklets, the colours of which have disappeared. She wears the normal long wig, with a lock hanging down over her breast. With her left, upraised hand she holds a singing-bird by the tail, and in her other hand, which hangs at her side, she holds another bird, possibly a hoopoe, in the same manner. Her name and titles have entirely disappeared, apart from a few indecipherable scraps of white paint showing on the black background.

The attendant depicted immediately above her wears the short kilt with triangular front-piece. In his right hand, which hangs at his side, he holds a curved throwing-stick. In his left he carries a staff.

Above him again a second attendant, similarly attired, carries a cloak or bag over his right shoulder, and just possibly a pair of sandals in his left hand. Neither attendant has any distinguishable name or titles.


Between Ni-ankh-Pepi's head and three long vertical columns of text can be read in three horizontal lines: *Treasurer of the King of Lower Egypt, Sole Companion, Superintendent of Prophets, in honour with [the great god],<sup>2</sup> Hēpi the Black.*

In the three long columns of text we read: *Viewing the work in the meadows,<sup>3</sup> the netting of birds, a very great catch of fish, [by]<sup>4</sup> the Governor,*

<sup>1</sup> Cf. *Rock Tombs of Meir*, iv, pl. VIII.

<sup>2</sup> The traces suit *nṯr* '3.

<sup>3</sup> But see Junker, *Zu einigen Reden und Rufen auf Grabbildern des Alten Reiches*, p. 47.

<sup>4</sup> Traces suit *ḳ* .

*Superintendent of Upper Egypt, Treasurer of the King of Lower Egypt, Chief Lector . . . Ni-ankh-Pepi the Black, Sole Companion, Lector, Superintendent of Prophets, Ni-ankh-Pepi the Black, whose good name is Hēpi the Black.*

The rest of the scene is divided into four registers:

#### Register 1

Men fishing with a drag-net: five pull the rope at one end and five at the other, while in between the two groups stands the foreman. Owing to the dirty condition of the wall the figures are scarcely visible, and it is impossible to do more than give a rough outline of the scene. Enough can be seen to reveal that the original draughtsmanship was clumsy and the figures poorly proportioned.

#### Register 2

Eight (?) men, of whom seven are actually visible, are pulling at a clap-net, which is represented as full of water-fowl, while four more birds fly above it. There are two tall clumps of reeds, one of which appears to be hiding the foreman and the bird-catcher who stands nearest the clap-net, and the other the remainder of the bird-catchers. Between the men are low clumps of rushes (?), which, together with the reeds, testify to the marshy nature of the ground.

#### Register 3

Fig. 1, the man nearest to Ni-ankh-Pepi, presents his master with a duck, which he holds in his right hand. He carries an indeterminate object in his left, which hangs at his side. Fig. 2 carries three duck, which he holds by the wings in his right hand. What he carries in his left hand, which dangles at his side, is quite obscure. Fig. 3 holds up two duck in his right hand, and in his left carries a lotus-bouquet, with long stalks. Fig. 4 proffers a duck or goose, the head of which is turned towards him. This he holds in his right hand; from the crook of his right arm hangs a lotus-bouquet. What he holds in his left hand, if anything, it is impossible to say.

The rest of the register is devoted to two scenes concerned with the preparation of food for the table.

In scene 1 two naked men, seated back to back on straw mats, are each apparently engaged in plucking a duck or goose. Above the man on the left is a large basket of elaborate pattern, between two jars. Next to these are two circular objects painted red. Above the left-hand man's companion is a crate containing live birds.

Scene 2 depicts three men in a booth, the roof of which is supported on poles. Across the roof is suspended a cord, from which hang joints of meat and an undressed duck. The standing man appears to be taking down the duck and a piece of meat, while each of his two squatting asso-

ciates roasts a duck, holding it by means of a spit over an open brazier, and at the same time fanning the coals to make them glow more hotly.

#### Register 4

This is entirely occupied with a scene depicting seven men pulling at a rope attached to a clap-net under the direction of a foreman who stands behind a clump of reeds. His head is turned towards his subordinates, to whom he is signalling with his upraised right hand. Above the net five birds are flying, and birds are also depicted within the net. Two other birds, probably herons, stand at the water's edge, one at either end of the clap-net.



TOMB-CHAPEL A, NO. 2  
(THAT OF PEPI'ONKH WITH THE 'GOOD NAME' OF HENY  
THE BLACK)

TITLES OF PEPI'ONKH

PLATES

	Superintendent of the Treasury.	XXXVII, 2 and 3, XXXIX, 1, XL, XLI
	Superintendent of Prophets.	XV, 1, XVI, XIX, XX, and <i>passim</i>
	Superintendent of the Inner Apartment.	XL
	Superintendent of the Two Swamps.	XLI
	Superintendent of Upper Egypt.	XVI, XX, XXI, XXIV, and <i>passim</i>
	Real Superintendent of Upper Egypt.	XXV, 3, XXVIII, XXXIV
	Superintendent of the Granary.	XXXVIII
	Superintendent of the Two Granaries.	XXXVII, 2 and 3, XXXIX, 1 and 2, XL, XLI
	Chief Perfumer (?).	XXXVIII
	Regulator of a Phyle.	XXXIX, 1, XL
	Governor.	XV, 1, XVI, XIX, XX, XXI, and <i>passim</i>
	Controller of Every Vestment.	XXV, 3
	Lector.	XVI, XIX, XX, XXI, and <i>passim</i>
	Chief Lector.	XXV, 3, XXXI, XXXVII, 1 and 3, XXXIX, 1 and 2, XL
	Royal Attendant.	XXXVII, 1, XXXVIII
	Sem-Priest.	XXV, 3, XXXVII, 1 and 3, XXXIX, 2, XL
	Companion.	XXXVII, 2 and 3, XXXVIII, XXXIX, 1 and 2
	Sole Companion.	XV, 1, XVI, XIX, XX, XXI, and <i>passim</i>
	Inspector of Prophets.	XL
	Ship's Scribe.	XXXVII, 3, XL
	Scribe of a Phyle.	XXXVII, 3, XXXIX, 1
	Treasurer of the King of Lower Egypt.	XV, 1, XVI, XIX, XX, XXI, and <i>passim</i>
	Treasurer of the God.	XXXVIII, XXXIX, 2

PLATES

	King's Gentleman.	XXXVII, 3, XXXIX, 1, XL
	Chief Justice.	XXXII, 2, XL
	Vizier.	XXXIX, 2

TITLES OF PEPI'ONKH'S RELATIONS, FUNERARY PRIESTS,  
AND DEPENDANTS



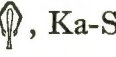





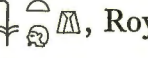
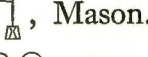
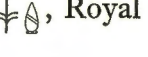


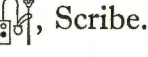
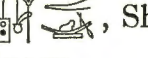



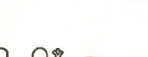
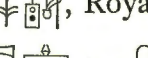



I

1.	Master-Mariner.	XXXI, XLII, XLIII
2.	Master-Embalmer.	XLII, XLIII
3.	Superintendent of Fishermen.	XXX
4.	Steward.	XV, XVI, XXIV, XXVI, 1, XXVII, XXXII, XXXIII, 1
5.	Steward who has his Master's Confidence.	XXVI
6.	Master-Carpenter.	XVIII
7.	(?), Superintendent of a Thousand.	XXII, 1
8.	Superintendent of the Tenants of the Great House.	XXIV
9.	Superintendent of Scribes.	XXII, 1, XXXI
10.	Superintendent of Land-Scribes.	XVI, XXIV, XXVI, 1, XXXIV
11.	Master-Sculptor.	XVIII
12.	Superintendent of the Tjentet-cows. <sup>1</sup>	XXX
13.	Drover.	XLI
14.	Superintendent of Linen.	XV, XVI, XXVI, 1 and 2, XXVII, XXVIII, XXX, XXXI
15.	<sup>2</sup> Superintendent of the Crucible (?).	XVI
16.	Cellarer.	XXIX
	W	
17.	Embalmer.	XLII
	M	
18.	Herdsmen.	XXXII
	R	
19.	Mouth of the Book.	XXVI, 2, XXXI, XXXII




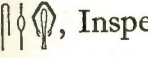
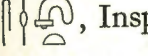
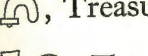
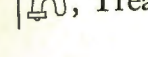
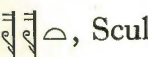

<sup>1</sup> See *Rock Tombs of Meir*, i, pp. 2, 7, 8. The *Tntt*-cows are perhaps 'milch-cows'; see Blackman and Fairman, *JEA* xxxvi, p. 81.  
<sup>2</sup> *Tmy-r* . . . (?).







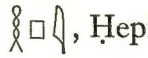
## PLATES

20. , Royal Acquaintance of . . (?).  
H  
XXI
21. , (Male) Mourner.  
XLII
22. , Ka-Servant.  
XXVI, 2, XXIX
23. , Ka-Servants of his Estate.  
XXIX
24. , Great Chief of the *Ndft*-Nome.  
XXVI, 1, XXVII
25. , Caterer.  
H  
XXVI, 1, XXIX, XXXI
26. , Lector.  
H  
XVIII, XIX, XXI, XXX, XXXI, XXXIII, 1, XXXIV, XLII, XLIII
27. , Senior Lector.  
XLIII
28. , Royal Attendant.  
XVI, XVIII, XXVIII, XXX, XXXIII, 1
29. , Mason.  
XVI, XXI
30. , Royal Ornament.  
XXVIII
31. , Judge.  
Z  
XXII, XXVI, 2, XXXI, XXXII
32. , Physician of the Great House.  
XXII, 1, XXXIV
33. , Scribe.  
XV, XVI, XVIII
34. , Ship's Scribe.  
XXIV
35. , Scribe of Cusae.  
XVI
36. , Scribe of the Royal Records.  
XVI, XXIV, XXV, 1, XXVIII, XXIX, XXXI, XXXII, XXXIV
37. , Scribe of the House of Sacred Books of the Great House.  
XVI, XVIII, XIX, XXI, XXX, XXXI, XXXIII, 1, XXXIV, XLIII
38. , Royal Scribe.  
XXXI
39. , Scribe of Divine Offerings.  
XVI
40. , Nome (?) - Scribe.  
XXII, 1
41. , Companion.  
S  
XXII, 1, XXVIII, XXX
42. , Sole Companion.  
XXIV, XXVI, 1, XXVII, XXX, XLIII


## PLATES

43. , Master of the Wharf.  
XVIII
44. , Inspector of Embalmers.  
XXVI, 1, XLIII
45. , Inspector of Prophets.  
XVI, XXII, 1, XXXIII, 1
46. , Inspector of Ka-Servants.  
XXIX, XXXVI
47. , Inspector of Treasurers.  
XXXI
48. , Treasurer.  
XV, XVI, XXVI, 2 (see p. 34 left), XXXI
49. , Treasurer of the God.  
XXII
50. , Sculptor.  
G  
XVIII, XIX
51. , Kite (female mourner).  
D  
XLII, XLIII

MEMBERS OF PEPI'ONKH'S FAMILY COMMEMORATED  
IN HIS TOMB-CHAPEL



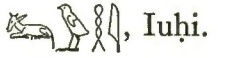

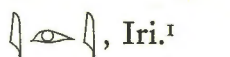

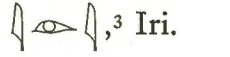
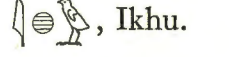




NAME	STATUS	TITLES AND EPITHETS <sup>1</sup>	
1.  , Zet-ent-Pepi. <sup>2</sup>	Wife.	His beloved, the Royal Ornament (30).	XVII, XVIII
2.  , Henenyt, with Son.		His eldest son, his beloved, Sole Com-	
the 'good name' of  ,		panion (42), Great Chief of the <i>Ndft</i> -	
Nöferka.		nome (24).	XXVI, 1
3.  , Heni. Nos. 2 and 3	Son.	His eldest son, his beloved, Sole Com-	
are probably identical.		panion (42), Great Chief of the <i>Ndft</i> -	
		nome (24).	XXVII
4.  , Hepi.	Son.	His son, his beloved, Sole Companion (42)	
		and Lector (26).	XXX

NAMES OF PEPI'ONKH'S FUNERARY PRIESTS AND  
DEPENDANTS













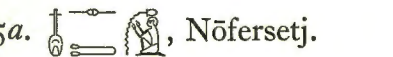
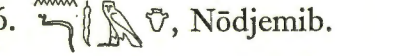

NAME	TITLES AND EPITHETS	
5.  , Anu. <sup>3</sup>	Ka-Servant (22).	XXIX

<sup>1</sup> The numbers in brackets are those of the list of titles on pp. 17-19.<sup>2</sup> The name has disappeared in one instance and only the title 'Royal Ornament' survives; see p. 34 right.<sup>3</sup> See below, p. 36, n. 3 right.



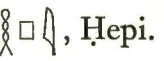


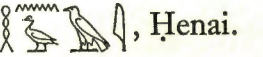
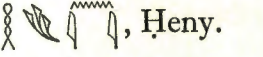
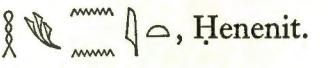
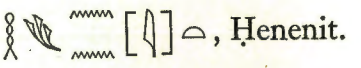
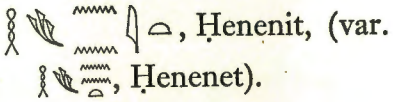
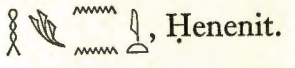
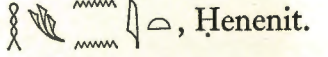
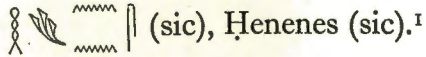
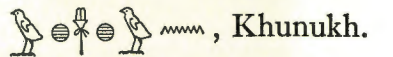
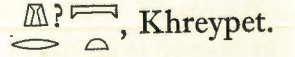
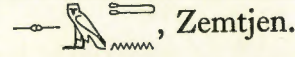
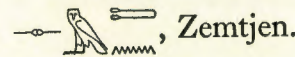
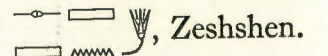
NAME	TITLES AND EPITHETS	PLATES
'I		
6.  , Ias.	Gooseherd with no title.	XXII, 2
7.  , Ias.	Inspector of Ka-Servants (46).	XXXVI
8.  , Iuhi.	Mason (29).	XXI
9.  , Iuhi.	Superintendent of Linen (14), Ka-Servant (22).	XXVI, 2
10.  , Iri. <sup>1</sup>	Lector (26), Scribe of the House of Sacred Books of the Great House (37).	XXX left
11.  , Iri. <sup>2</sup>	Lector (26), Scribe of the House of Sacred Books of the Great House (37), Scribe (33).	XXX right
12.  , <sup>3</sup> Iri.	Funerary priest, with no title, making an oblation.	XLIII
13.  , Ikhu.	Caterer (25). Caterer (15), beloved of his master, who does what he praises every day.	XXVI, 1, XXXI
14.  , Itjai.	Steward (4). Scribe (33), Steward (4). Scribe of the Royal Records (36), Super- intendent of Land-Scribes (10). Scribe of the Royal Records (36), Super- intendent of Land-Scribes (10), Steward (4). Scribe of the Royal Records (36), Super- intendent of Land-Scribes (10), beloved of his master, who does what he praises every day, the Steward who has his master's confidence.	XV, 4, XVI, XXV, XXVI, 1, XXXII, XXXV
15.  , Itjau.	Master-Sculptor.	XVIII
16.  , 'Ankhy.	Inspector of Prophets (45), Treasurer of the God (49), Nome (?) - Scribe (40), Judge (31), Superintendent of Scribes (9).	XXII, 1
17.  , 'Ankhu. <sup>4</sup>	Inspector of Embalmers (44).	XXVI, 1



<sup>1</sup> Same person as No. 21.<sup>2</sup> Possibly not the same person as No. 21.<sup>3</sup> Very roughly scribbled; see p. 55 left. Probably identical with No. 21.<sup>4</sup> Probably identical with No. 7 on p. 3.

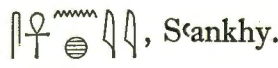
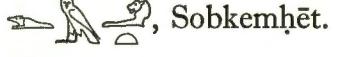


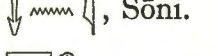
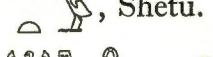
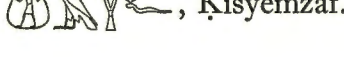






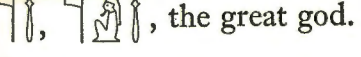


NAME	TITLES AND EPITHETS	PLATES
W		
18.  , Ukhemzaf.	Lector (26), Steward (4). Steward (4).	XVI
19.  , Ukhnöferher.	Inspector of Prophets (45), Royal Attendant (28), Steward (4).	XXXIII, 1
P		
20.  , Pepi'onkh, with the 'good name' of  , Heny.	Royal Scribe (38), Mouth of the Book (19), Judge (31), Superintendent of Scribes (9).	XXXI
21.  , Pepi- ihyemza, with the 'good name' of  , Iri.	Lector (26), Scribe of the House of Sacred Books of the Great House (37). Lector (26), Scribe of the House of Sacred Books of the Great House (37), the honoured one.	XVI, XVIII, XIX, XXI, XXXIII, 1, XLIII
22.  , Pepimer.	Physician of the Great House (32).	XXII, 1, XXVI, 1, XXXIV
(var.  ,  , Pepimer.	Physician of the Great House (32), his beloved.	XXII, 1, XXVI, 1, XXXIV
M		
23.  , Meryrē-ihyemza, with nickname of Iri. <sup>1</sup>	Lector (26), Scribe of the House of Sacred Books of the Great House (37).	XXI
N		
24.  , Neben.	Herdsmen (18).	XXXII
25.  , Nöferher.	Royal Attendant (28), Inspector of Prophets (45), Steward (4).	XVI
25a.  , Nöfersetj.	Inspector of Embalmers (44).	XLIII
26.  , Nödjemib.	Superintendent of Linen (14), Inspector of Treasurers (47).	XXVI, 1, XXXI
R		
27.  , Remetjperes.	Treasurer (48).	XVI


<sup>1</sup> The same person as No. 21 of this list; see pp. 26 and 28 f.



NAME	TITLES AND EPITHETS	PLATES
<b>H</b>		
28.  , Hepi.	Scribe of the Royal Records (36). Scribe of the Royal Records (36), Judge (31), Superintendent of Scribes (9).	XXXI, XXXII
29.  , Hemi.	Mason (29).	XXI
30.  , Hemi.	Attendant without title.	XXXI
31.  , Henai.	Caterer (25).	XXXI
32.  , Heny.	Judge (31), Mouth of the Book (19). Judge (31), Mouth of the Book (19), Scribe of the Royal Records (36), who does that of which his prince approves.	XXVI, 2, XXXII
33.  , Henenit.	Sole Companion (42), Superintendent of the Tenants of the Great House (8), Ship's Scribe (34).	XXIV
34.  , Henenit.	Companion (41), Royal Attendant (28), Superintendent of the Tjentet-cows (12).	XXX
35.  , Henenit, (var. Henenet).	Master of the Wharf (43), Master-Carpenter (6), Royal Attendant (28). Royal Attendant (28), Master-Carpenter (6).	XVIII
36.  , Henenit.	Lector (26).	XXX
37.  , Henenit.	Master-Mariner (1).	XXXI
38.  , Henenes (sic). <sup>1</sup>	Scribe of the Royal Records (36).	XXVIII
<b>H</b>		
39.  , Khunukh.	Lector (26).	XXXI
<b>H</b>		
40.  , Khreypet.	Companion (41).	XXII, 1
<b>Z</b>		
41.  , Zemtjen.	Attendant without title.	XXXI
42.  , Zemtjen.	Treasurer (48).	XXXI
43.  , Zeshshen.	Scribe (33). Scribe (33), Lector (26).	XVI, XVIII, XXVI, 2, XXXIV, XXXVI, XLII, XLIII

<sup>1</sup>  wrongly appears as  on Pl. XXVIII; see below p. 35.

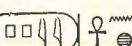

NAME	TITLES AND EPITHETS	PLATES
<b>S</b>		
44.  , S'ankhy.	Superintendent of Linen (14).	XVI, XXX, XXXI
45.  , Sobkemhet.	Sculptor (50).	XVIII
46.  , <sup>1</sup> Sefnu(?).	Royal Acquaintance of . . . . . (20).	XXI
47.  , Sefnu(?).	Mason (?) without title.	XXI
48.  , Söni.	Superintendent of Linen (14).	XXVII, XXVIII
49.  , Shetu.	Mason (29).	XXI
50.  , Kisyemzaf.	Inspector of Prophets (45), Scribe of Cusae (35), Scribe of Divine Offerings (39).	XV
<b>T</b>		
51.  , Tjemai.	Title illegible.	XXXI
<b>D</b>		
52.  , Djedi.	Boy attendant without title.	XXVI, 2
<b>DIVINITIES</b>		
DIVINITY	TITLES AND EPITHETS	
 , Anubis.	 , who is upon his hill.	XXVII, XXXIII, 2
 , Osiris- Khentamenthes.		XXIV
 , his (i.e. Pepi'onkh's) god. <sup>2</sup>		XXV, 3, XLIII
 , the great god.		XXIX, XXXIII, 2
 , the great god,	 , Lord of the West.	XLIII



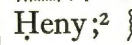

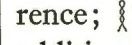

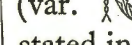
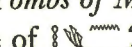
<sup>1</sup> Names 46 and 47 may both possibly read .

<sup>2</sup> Pepi'onkh is said to be 'in honour with (*im'hw hr*) his god' (i.e. perhaps the King). The writing of *ntr* suggests that the final *r* had already disappeared except before the pronominal suffixes.



## PEPI'ONKH AND HIS FAMILY

As in the case of Ni'-ankh-Pepi, all the information we possess concerning Pepi'onkh and his relations is to be found in *Rock Tombs of Meir*, i, pp. 9-11; iv, pp. 18f. What has been said in *Rock Tombs of Meir*, i, p. 10, about Pepi'onkh's names needs some slight modification. To the name , Pepi'onkh, is sometimes appended the attribute , *km*, the Black.<sup>1</sup> He is also the possessor of the following names:

, Heny the Black,<sup>1</sup> or simply , Heny;<sup>2</sup> , Heneny the Black,<sup>3</sup> or just , Heneny,<sup>4</sup> both of very rare occurrence; , Henenit, with or without the additional , the Black;<sup>5</sup> and lastly , Henenet.<sup>6</sup> Contrary to what is stated in *Rock Tombs of Meir*, i, loc. cit., we can cite no example of , Henenet the Black. Henenet only occurs thrice in this tomb-chapel as a name of Pepi'onkh.

## GENERAL DESCRIPTION OF THE TOMB-CHAPEL

(I, II, XV-XLIII, L, LI, 1, LIII, 3 LIV-LXV)

PEPI'ONKH's tomb-chapel comprises six rooms, only one of which is undecorated. As already pointed out it is closely connected with Tomb A, No. 1, Pepi'onkh having perhaps the same object in view as Zau II, ruler of the twelfth Upper-Egyptian nome.<sup>2</sup> The main entrance to the tomb-chapel is through a doorway in the south wall of Room A. The outer façade containing this doorway seems to have been prepared for the reception of inscriptions and reliefs, but all traces of these, if they ever existed—and that is extremely dubious—have entirely disappeared.

## ROOM A

(Pls. I, II, XV-XXI, LIII, 3, LIV-LVI, 1)

Room A is a roughly rectangular room, measuring 3.65 metres from east to west, 3.75 metres from north to south, and 2.80 metres in height. It lies between the pillared hall (Room B) and the room decorated with ink drawings (F),

which also contains the remains of the serdab. Of its four doorways three communicate respectively with the two above-mentioned rooms and a small undecorated room (E), whereas the fourth admits to the open air, i.e. is the main entrance described in the preceding paragraph.

The background of the once gaily coloured reliefs which adorn all four walls is dark grey to black. Beneath the scenes there is a black dado, surmounted by two broad bands of colour, the upper orange, and the lower yellow. The orange band is edged with black. The reliefs are surrounded on the remaining three sides by the usual bands of oblongs, between parallel green lines. Where border would meet border at the corners, the two are separated by the usual 'leopard-tail' decoration (see above, p. 9 left).

<sup>1</sup> See, for example, Pls. XV, 1, XIX, XX, XXVII.

<sup>2</sup> See, for example, Pls. XXIV, XXVIII, XXXVII, 2 and 3.

<sup>3</sup> See Pl. XL and p. 46, n. 1 right.

<sup>4</sup> See Pls. XXXVII, 2 and 3, XXXIX, 3.

<sup>5</sup> See, for example, Pls. XV, 4, XVIII, XXIV, XXV, 1, 3, and 5.

<sup>6</sup> See Pls. XXX, XXXIX, 1 and 3.

<sup>1</sup> See, for example, Pls. XXXIV and XL.

<sup>2</sup> *Rock Tombs of Meir*, i, p. 10, n. 3.

## ROOM A: WEST WALL

(Pls. XV, 4, XVI, XVII, LIV, and LV, 2)

Pepi'onkh, a figure of heroic stature, accompanied by a large number of attendants is depicted inspecting the craftsmen of his domain. Pepi'onkh wears a long white skirt, with a girdle decorated with bands of colour, blue, white, green, and red, perhaps representing bead-work. He wears bracelets of similar design, striped green, white, and blue. He also wears a broad bead-collar, on which traces of blue and green colouring still remain. Above his head in the horizontal lines is written: *The Governor, Treasurer of the King of Lower Egypt, Sole Companion, Lector, Superintendent of Upper Egypt, Superintendent of Prophets, Pepi'onkh*.

Between this series of titles and registers 4 and 5 is written in a vertical column: *Viewing all the work of the craftsmen*.

Two of the above-mentioned attendants hold Pepi'onkh's hands. One is designated *Scribe of the Royal Records, Superintendent of Land-Scribes, the Steward, Itjai*,<sup>1</sup> the other is *the Lector, the Steward Ukhemzaf*. The importance of these two figures is indicated by the fact that they are represented as being twice as large as their fellows.

Several others of the attendants have their names and titles written in paint or relief.

## Figures in front of Pepi'onkh

(Pls. XVI and XVII)

## Register 1

Six attendants, standing with their hands at their sides. No traces of names or titles survive.

## Register 2

Six figures, the last two carrying the one a pair of sandals and what looks like a bag or white

<sup>1</sup> The name Itjai has been deliberately erased, as it nearly always is in this tomb-chapel. This persistent mutilation of the name was probably not carried out till after Pepi'onkh's death. When that took place Itjai's adversaries, jealous of the favours evidently shown him by his noble master, did their best to make his name and all memory of him perish from off the face of the earth.

cloak, and the other a garment made from a leopard-skin. The figure carrying the bag or cloak is labelled *Treasurer, Remetjperes*, he with the leopard-skin being designated *Superintendent of Linen, Scrankhy*.

Each of the first two figures bears the title *Mason*. The name of fig. 1 has been erased, that of fig. 2 being *Iuhi*.

## Register 3

Four men are hollowing out stone vases with drills (see Pls. XVII and LV, 2), a fifth man, labelled *Craftsman*, is polishing a limestone statue, while a sixth similarly labelled presents a newly made white stone unguent-vase to Pepi'onkh.

Above the first four figures is written: *Work diligently, behold the noble is praising you*.

## Register 4

At the left end of the register three metal-workers are engaged in smelting copper. One of them is represented as saying: *Make a great effort, behold it's molten (?)*.<sup>1</sup>

Nearby another metal-worker pours liquid metal (?) from what appears to be a crucible into what may be a mould. In front of him is a text which may perhaps be translated: *Sprinkle it that I may keep cool (?)*. His work-mate who has dipped his right hand into a vessel, which he is steady-ing with his left, replies: *I will do as you desire*.

The next two artisans are beating or polishing a flat object coloured yellow, placed on what may be a sort of anvil. One of them is represented as saying: *Ha! Take (it) away (?)*, to which the other replies *Assuredly I will take (it) away (?)*.

The man who offers a metal (?) vase to Pepi'onkh is designated *Overseer of the Crucible* (or perhaps *Furnace*).

## Register 5

In this register three jewellers are depicted at work, while a fourth presents Pepi'onkh with two elaborately bejewelled tassels. No. 1 seems to be twisting thread or fine wire. The inscription

<sup>1</sup> See Erman, *Reden, Rufe und Lieder*, pp. 40 f.; Montet, *Scènes de la vie privée*, pp. 278-84.



above him is perhaps to be translated: *Twisting thread (or wire) for threading beads (???)*.

To the right of No. 1 there are two stands, upon which various articles of jewellery are placed. Above them is written *Green felspar and fine gold*.

Nos. 2 and 3 are making a bead-collar, which rests on a low table. Above them is written: *Stringing necklaces (?) by the bead-stringer (?)*.

The words supposed to be uttered by the man presenting the tassels may mean *I am proffering a necklace*.

*Figures behind Pepionkh*  
(Pl. XVI)

*Register 1*

Fig. 1, who carries a scribe's palette under his left arm, is labelled *Inspector of Prophets, Scribe of Cusae, Scribe of Divine Offerings, Kisyemzaf*.<sup>1</sup>

Figs. 2 and 3 bear no names or titles.

*Register 2*

Fig. 1, who carries a papyrus roll in his right hand and a palette under his left arm, is designated *Royal Attendant, Inspector of Prophets, the Steward Nōferher*.

Fig. 2 stands with his hands dangling beside him. His names and titles, written in white paint, of which some traces remain, seem to have been *Lector, Scribe of the House of Sacred Books of the Great House, Pepi-ihyemza, whose good name is Iri*. However, these names and titles have apparently been inserted in the wrong place, because this man appears again in the register above, with his name and titles in well-painted relief.

In front of the legs of fig. 3 is written in white paint *The Scribe, Zeshshen*.

*Register 3*

Fig. 1 is entitled *Lector, Scribe of the House of Sacred Books of the Great House, Pepi-ihyemza, whose good name is Iri*. This inscription, as already stated, is in painted relief.

<sup>1</sup> This inscription is executed in well-painted hieroglyphs, not in relief.

Figs. 2 and 3 carry on their shoulders, the one a package, the other a box.

*Register 4*

Three men are carrying articles of food and drink, for the most part contained in jars or baskets. Above their heads are also depicted joints of meat, loaves of bread, and two jars, presumably holding liquid refreshment. In front of them is written: *Bringing a meal for the craftsmen*.<sup>1</sup>

WEST WALL ABOVE DOORWAY  
(Pl. XV, 4)

Pepionkh is seated on a chair (facing south) and in front of him arranged in two registers are two standing men and three squatting scribes who are engaged in writing. Pepionkh holds a staff in his right hand, and a handkerchief in his left, and is designated *Sole Companion, Lector, Superintendent of Prophets, Henenit*.

*Register 1*

The standing figure at the left end is simply labelled *Treasurer*. Above the two scribes who squat in front of him is an inscription which may tentatively be translated: *Entry (?) : From the hands of female slaves for the whole month 84*.<sup>2</sup>

The right-hand scribe (fig. 3) is designated *Scribe and Steward, Itjai*,<sup>3</sup> and between him and Pepionkh is written: *Total for the whole year 996*.<sup>2</sup>

*Register 2*

The standing figure at the south end holds in either hand a length of cloth, which he is apparently either taking out of, or putting into, a box. The left hand has disappeared. Between him and the squatting scribe, who writes on a papyrus roll, is a blank space from which most of the surface has flaked off. There the signs for *cloth* 𐀓 and *four thousand* still survive, and there

<sup>1</sup> Cf. Chassinat, *Temple d'Edfou*, iv, p. 331, 3; Blackman, *JEA* xxxii, p. 76 with n. 31.

<sup>2</sup> The scene in register 2 suggests that by the numerals 84 and 996 a corresponding number of lengths of cloth is meant.

<sup>3</sup> One of the few instances of this name remaining undamaged.

are indications of additional text above. In front of the squatting scribe is the scribe's equipment standing on a chest.

It seems probable that the figures at the west end of the south wall really belong to this scene.

ROOM A: NORTH WALL

(Pls. XVIII, XIX, LV, 3 and LVI, 1)

In the middle of the north wall of Room A is the doorway (1.90 m. in height and 90 cm. wide), framed above the dado-line with the usual pattern of oblongs, which admits to Room E. This latter L-shaped room (measuring 4.40 m. by 3.00 m.<sup>1</sup> by 2.02 m.) is completely undecorated, although the walls have been covered with a thin layer of plaster. A start, however, has been made in the cutting of a false door or stela-recess at the north end of the west wall. In the floor is the opening to a burial pit (2.39 m. long and 1.25 m. wide), now completely filled in.

Note that the doorway to this room was cut before the access chamber (Room A) was decorated, as it is incorporated in the reliefs, whereas the doorway admitting to Room F was cut through the reliefs.

Just east of the doorway is a recess (65 cm. wide, 1.11 m. high, and 36 cm. deep) containing the remains of a seated male statue (see Pl. LIV, 3), on which there are still traces of paint. The kilt was painted yellow to imitate gold overlay, and round the waist are to be seen traces of an elaborate belt, possibly imitating bead-work. The interior of the recess is painted to imitate red granite. The mutilation of the statue is clearly of comparatively recent date. In order to remove the upper part of the statue the plunderers have broken away the wall round about the upper part of the niche, thus mutilating most of the reliefs which surround it (see Pls. XIX and LIII, 3).

The reliefs on this wall depict Pepionkh, seated on a chair, watching his craftsmen at work. Note that he is wearing a white band across his breast, which passes over his right and

under his left shoulder, the band regularly worn by lectors. In addition he wears the short kilt with triangular front-piece and a wide bead-collar.

Above, and in front of, his head is written: *Governor, Treasurer of the King of Lower Egypt, Sole Companion, Lector, Superintendent of Prophets, Heny the Black*.

West of this text is added: *Viewing the work of the draughtsmen and sculptors (?)*.<sup>1</sup>

In front of Pepionkh stands an attendant, presenting him with a vase of unguent, into which the former is dipping the fingers of his right hand (his left holds a handkerchief). Below the unguent vase can still be read the words *Festival-perfume and Heknu-unguent*.

Under Pepionkh's chair is a squatting hound, into the mouth of which a pigmy is thrusting an oblong object of doubtful nature. Round the animal's neck is tied a collar.

Below the hound are depicted two female harpists, in two registers. No doubt they are supposed to be entertaining Pepionkh, immanent in his statue. In front of the lower harpist is written *Heny the Black* in deeply incised hieroglyphs painted pale green, evidently the remains of a band of hieroglyphs bordering the upper part of the statue recess, for the same occurs in a corresponding position on the other side of the niche, though not shown, as it should be, on Pl. XIX.

ROOM A: NORTH WALL: RELIEFS WEST OF DOORWAY

(Pls. XVIII, LV, 3 and LVI, 1)

*Register 1*

Three carpenters, one working with an adze and two with axes. Above the whole scene, and immediately above the man with the adze, who is entitled *Royal Attendant, Henenet, Master-Carpenter*, is written: *Hack this wood quickly and hand it to me, that I may do (my) job with it*.

The other two men reply: *Behold, we are doing as you wish*.

<sup>1</sup> Maximum breadth from east to west.

<sup>1</sup> Traces suit 𐀓𐀓.



## Register 2

Three men, one sharpening an adze and two chiselling a plank. Beside the first mentioned is written: *Sharpening an adze*.

In two horizontal lines above the left half of the relief is written: *Make a good job of this door-leaf (?)<sup>1</sup> quickly*.

In the two corresponding lines above the other half of the relief, we read: *I will do as you wish. Behold I will place it for you under your fingers*.

## Register 3

Two men sawing a wooden plank in half. The man holding the plank says: *Down as hard as you can, that it may be sawn before nightfall*.

The other replies: *Down it is. See, my saw<sup>2</sup> has come down!*

## Register 4

A man adzing a plank, and two men polishing (?) a wooden bedstead. The left-hand man is described as *Master of the Wharf,<sup>3</sup> Master-Carpenter, and Royal Attendant, Henenit*.

The man seated on the bed says: *Please polish (?)*, to which his companion replies: *Why! I will polish it (?)*.

## Register 5

Squatting on the floor, and holding a brush in his right hand and a little white bowl in his left, is *the Lector, Scribe of the House of Sacred Books of the Great House, the honoured one, Pepi-ihyemza, whose good name is Iri*, who is said to be *Painting a (ebony) statue of the Superintendent of Prophets, Henenit the Black (?)*.

## RELIEFS ABOVE THE DOORWAY

(Pls. XVIII and XIX)

## Register 5 (continued)

To the right of Iri two men, one seated, the other standing, are working on a seated statue, apparently naked, of Pepi'onkh. The man on

the high stool is designated *Master-Sculptor Itjau<sup>1</sup> (?)*.

The statue is described as *the statue of the Sole Companion, Superintendent of Prophets, Henenit the Black*.

In front of the man chiselling the back of the statue is written: *The Sculptor, Sobkemhēt*.

The next relief shows a squatting figure painting a band round an orange-coloured jar. He is designated *the Scribe (or Painter?), Zeshshen*.

Above this figure, and the standing man in the previous group, are depicted various articles of food and drink—loaves of bread, a jar of beer (?), and a calf's head. Over these is written: . . . . . *bread and beer for the draughtsmen and sculptors*.

The last figure in the register squats in front of an elaborate shrine which he is painting. The shrine contains a metal libation vase with a spout, and a statuette in a long skirt. What seems to be the same shrine is shown actually in use in a scene on the west wall of Room B (Pl. XXVI). Above the painter can be read: *The Lector, the Scribe of the House of Sacred Books of the Great House, the Honoured One, Pepi-ihyemza, whose good name is Iri*.

## ROOM A: EAST WALL

(Pls. XX, XXI and LV, 1)

In the northern part of this wall there was originally a small opening giving access to the serdab (Room F). When the serdab was subsequently enlarged, and became a room of considerable dimensions, the above-mentioned opening was replaced by a doorway (2.10 m. in height and 87 cm. wide), an alteration resulting in the destruction of almost half the reliefs and inscriptions belonging to this wall.

## Register 1

Two standing statues, the first painted red, the second yellow,<sup>2</sup> and two seated statues, face what was once the entrance to the serdab. At least one representation of a statue must have

<sup>1</sup> *Itjau* is perhaps a derivative of *šwt*, 'side', *Wb.* iv, 425.

<sup>2</sup> The word is not cited in *Wb.*

<sup>3</sup> See *Rock Tombs of Meir*, iv, p. 5 (52).

<sup>1</sup> The name has been purposely mutilated.

<sup>2</sup> Indicating that this statue was overlaid with gold.

disappeared. Above the statues is written: *[Arrival (?) of] the statues of the Governor, the Treasurer of the King of Lower Egypt, Superintendent of Upper Egypt, Sole Companion, Lector, Superintendent of Prophets, Heny the Black, at the statue-house.<sup>1</sup>*

Note that all four statues have each their own separate base, and that the two surviving standing ones are naked.

## Register 2

Two nude men (originally, of course, four) squeezing the juice from grapes contained in a sack into a large vat. Above the sack is written: *Squeezing out (?) wine* (see *Additions and Corrections*, p. 56.)

Another man, pouring wine into a vat, is said to be *Filling up (with) wine*. Behind him are two vats. Above the upper is written *Wine of Pelusium*, and above the lower *Red Wine*.

## Register 3

To the left are the remains of a relief showing men plucking the grapes on a trellised vine. On the right three men are treading the grapes in a shallow trough. Above the clusters of fruit is written: . . . *grapes*.

The three men in the trough are described as *treading out<sup>2</sup> (?) wine*.

## Register 4

Actually a continuation of the scenes depicted on the north wall. Almost half the reliefs in this register have been cut away by the enlargement of the entrance to the serdab consequent upon its conversion.

Above the present doorway is written: *Governor, Treasurer of the King of Lower Egypt, Superintendent of Upper Egypt, Sole Companion, Lector, Superintendent of Prophets, Pepi'onkh, whose good name is Hen. . . .*

To the right of this inscription can be read *Inspecting . . .*, the first and only surviving word of a line of text. To the right of it again is a tall

single-handled vase, and below it is a *Y*-shaped vase for unguent, which a man is painting. He is our old friend *the Lector, Scribe of the House of Sacred Books of the Great House, Meryrē-ihyemza*. His nickname *Iri* is written below this inscription in incised hieroglyphs.

The remainder of the register is occupied by the representation of five men in two rows, working on what appear to be tall, upright blocks of stone, painted yellow, but without graining. Fig. 1 is *the Mason, Shetu*, fig. 2 *the Mason, Hemy*, fig. 3, apparently, *the Royal Acquaintance of . . . , the Mason, Sefnu*;<sup>1</sup> fig. 4 is also named *Sefnu*, but his calling is not recorded, while fig. 5 is *the Mason, Iuhi*.

Behind fig. 5, and in front of fig. 2, articles of food and drink are indicated in paint only.

To the south of these four registers of reliefs, including the dado, the wall is painted to imitate red granite.

## ROOM A: SOUTH WALL

(Pl. XV, 1, 2 and 3.)

Almost the whole of the eastern half of this wall is occupied by the doorway (2 m. high and 1.35 m. wide) which is the main entrance to the tomb-chapel (see above, p. 24). The threshold, which is some distance above floor-level, is reached by two steps.

West of the doorway, on a projection in the wall, is an inscription (Pl. XV, 1) written in incised hieroglyphs, painted green (perhaps originally blue), on a background coloured to imitate red granite. The text reads: *Governor, Treasurer of the King of Lower Egypt, Sole Companion, Superintendent of Prophets, Heny the Black*.

The excellent condition of this inscription is in striking contrast with the reliefs on the remainder of this wall, some of which are in as bad a condition as any in the tomb.

On the west face of the projection bearing the above text are the figures of six men in three registers, carrying articles of food and drink (Pl. XV, 2).

<sup>1</sup> See Blackman, *JEA* iii, p. 254; Pl. XXXIX.

<sup>2</sup> Or is this a writing of the verb *imi* 'mix'? Otherwise *Itjau* is not cited in *Wb.*

<sup>1</sup> This single horizontal line of text above fig. 4 and partly above fig. 3 evidently refers to the latter. See also p. 23, n. 1.



On the south wall adjoining the projection are the figures of eight men in two registers, similarly loaded (Pl. XV, 3). Above them in two registers (3 and 4) a number of artisans are depicted at work. The tasks upon which the artisans are engaged are hard to determine owing to the decayed surface of the wall, while the accompanying explanatory texts, if they have not altogether disappeared, are for the same reason extremely difficult to decipher and interpret. The copyist's difficulties were further increased by the fact that it was impossible to illuminate satisfactorily this particular portion of the wall.

#### Register 3

Of the figures composing this register No. 2 is said to be *making heat* (?), while No. 4, judging by what remains of the accompanying inscription, is perhaps a sandal-maker.

#### Register 4

Fig. 2 says: *Fill this reel (?) quickly. See, the reel (?) is empty*, to which fig. 1 replies *I will do as you please*. Fig. 3 seems to be engaged in *twisting* (𓂏𓂐) wire, or is he winding thread? Above figs. 4 and 5 appears the word meaning *skilled, experienced*.

At the west end of this portion of the wall a *Superintendent of Linen* and a *Treasurer*, both holding what look like strips of cloth, are being introduced into the presence of Pepi'onkh, who figures on the adjacent wall, by another *Superintendent of Linen* whose right arm hangs beside him while his left is laid across his breast (Pl. XV, 3).

These figures occupy the same height as the two above-mentioned registers. Immediately below them, and fig. 5 of register 3, is a large niche, somewhat roughly hewn, which may once have contained a statue or large stela. Its border was coloured to imitate red granite.

#### ROOM B

Passing through the doorway in the west wall of Room A we enter Room B which in effect forms with Ni-tankh-Pepi's Room A a single-

pillared hall. However, as already pointed out (see p. 5 right), the distinction between the two rooms is marked by the short length of partition wall, the step up, and the corresponding architrave supported by a pillar. Room B measures on an average 10 metres from north to south, 4.50 to 5.50 metres from east to west, and 2 metres from floor to ceiling. In the floor the mouths of three burial-shafts, now filled in, are plainly visible. At the south end of the east wall and at the west end of the north wall is a recess containing a much-damaged statue of Pepi'onkh (see Pls. LXII, 2 and LXIII, 1). Furthermore, in the east half of the last-named wall are two doorways, one admitting to the Cultus-chamber, Room C, and the other forming the entrance to a sloping passage leading to Room D (see below, pp. 25 and 45 and Pl. LXIII, 1). The background of the reliefs, the surrounding border, and the dado are the same as in Room A (see p. 24 right).

#### ROOM B: NORTH SIDE OF ANGLE AT EAST END OF SOUTH WALL (Pl. XXII, 1)

#### Registers 1 and 2

Five men in various attitudes of obeisance. The scrap of text in register 2 is unintelligible.

#### Register 3

Of the two standing men with right hand laid on breast one is a *Companion*, bearing apparently the name 𓂏𓂐, *Khreywet* (?), the other (nameless) an *Overseer of a Thousand* (?).

#### Register 4

The *Physician of the Great House, Pepimer* (?), sole occupant of this register, is to be seen again in the south scene on the west wall of Room B (see p. 33 left) and on the north wall of Room C (see p. 44 left).

#### Register 5

The stout gentleman squatting here is an *Inspector of Prophets, Treasurer of the God, Nome* (?)-<sup>1</sup>

<sup>1</sup> Perhaps rather *Land-Scribe*; cf. Itjai's title *Superintendent of Land-Scribes*, Pl. XVI and pp. 25 and 32.

*Scribe, Judge, Superintendent of Scribes, Ankhy*. Above him is depicted a scribe's outfit.

#### WEST SIDE OF ANGLE AT EAST END OF SOUTH WALL (Pl. XXII, 2)

#### Registers 1 and 2

Four geese in each.

#### Register 3

Three duck.

#### Register 4

A tree-planted garden, containing an oblong bird-pool in which duck are swimming. In addition to the trees, two singing-birds are depicted on both long sides of the pool.

#### Register 5

Geese feeding.

#### Register 6

A man apparently named *Ias* (𓂏𓂐), holds a goose by the neck, and forces food into its mouth. Another goose hovers above a cage with flapping wings.

#### Register 7

Two standing figures with right hand laid on breast. The surface of the wall above them has disappeared, and though there may have been another register, all traces of it have vanished.

#### ROOM B: SOUTH WALL: EAST SCENES (Pls. XXII, 3, XXIII, L and LVIII, 1 and 2)

The two bottom registers of this half of the wall are filled with the representations of seven large ships. The three in register 1 are depicted in full sail, while those in register 2, with the exception of No. 4, are shown being rowed along with sails and spars lowered. A scene in the tomb-chapel of Pepi'onkh the Middle (*Rock Tombs of Meir*, iv, Pl. XVI) suggests that the presence of these ships here is connected with the inspection of livestock depicted on the adjacent east wall (see Pls. XXXI and XXXII; also XXII, 1 and 2).

#### Register 1

Ship 1: Two men, sitting on the cabin roof

astern, manipulate the steering-oars. Four other members of the crew are crudely indicated in paint or relief.

Ship 2: Similar to ship 1, but note the man sitting astride the lower yard-arm, attending to the sail. Between the ships is written: *Well to starboard! Turn not back, steersmen* (?).

Ship 3: Appears to have an awning practically the whole length of the deck. Between it and ship 2 is written: *Keep well to starboard* (?). *It is a favouring wind. The load is great<sup>1</sup> when the wind is high*. To which the reply is *I will do as you please*.

Observe that the painter does not appear to have accepted the outline of one of the steering paddles moulded by the sculptor, and has painted in a third paddle. Unfortunately, the paint-work is not well enough preserved to say exactly what happened at the steersman's end of the paddle.

#### Register 2

The four ships in this register move in the opposite direction to those of register 1. Ship 1 is being poled along, while 2 and 3 are being rowed, the former by six, the latter by eight, oarsmen. In the case of ship 4 no means of propulsion is indicated, as there are no oars, and an inscription takes the place of the sails. The inscription, in rather ill-formed hieroglyphs, reads: *Let this rope come down<sup>2</sup> (?) into the water carefully; it's short*.

Registers 3, 4, and 5. Harvesting scenes.

Register 3 depicts the flax-harvest, 4 the reaping of the barley, and 5 the carrying and threshing of the cut corn.

The conversational texts in register 3 present the translator with many difficulties, and it is hardly necessary to add that the following renderings are often purely tentative. Fig. 1, the man on the extreme right, calls out: *Who's* (?) *the fellow who is clever<sup>3</sup> at his task?* to which fig. 2

<sup>1</sup> i.e. the load of wind carried by the sail?

<sup>2</sup> Is 𓂏𓂐 a mistake for 𓂏𓂐?

<sup>3</sup> 𓂏𓂐.



replies: *That's me, one who will do his job in proper time.*<sup>1</sup> Between figs. 2 and 3 is written: *Bind these lots of flax quickly, for the flax is ready (for cutting).*<sup>2</sup> Behind fig. 3 we read: *I'm doing as you wish.* Above fig. 4 is written: *I cause the men (?) to come to you one by one.* Fig. 5 says: *What prime stuff you are, o flax!* while to fig. 6 is assigned the words: *Hurry up, that you may allow this company to eat bread!* Beside the seated man at the end of the register are the words: *62000 (bundles?) of flax.*

There are no texts in register 4, except for one unintelligible fragment. In register 5 one of the drivers says to a donkey: *Go back!*

ROOM B: SOUTH WALL: WEST SCENE  
(Pls. XXIV, L, 2, and LVII)

Pepi'onkh, accompanied by ten attendants, spears fish. Above him, in four horizontal lines, is written: *Governor, Treasurer of the King of Lower Egypt, Superintendent of Upper Egypt, Sole Companion, Lector, Superintendent of Prophets, in honour with Osiris-Khentamenthes . . . Heny, whose good name is Henenit the Black.*

In a vertical column in front of these texts and of Pepi'onkh is written: *Spearing a very great<sup>3</sup> catch of fish in the swamps of Upper and Lower Egypt.* In fact the noble fisherman has, as usual,<sup>4</sup> succeeded in spearing two large fish.

Above the head of the attendant facing Pepi'onkh and holding a spare harpoon is written: *Sole Companion, Superintendent of the Tenants of the Great House, Ship's Scribe, Henenit.*

Behind Pepi'onkh stand nine attendants arranged in three registers. Fig. 1 in register 1, figs. 1, 2, and 3 in register 2, and fig. 1 in register 3 carry spare harpoons. In the bottom row figs. 2 and 3 carry between them a bag full of fish, and in the hands not thus occupied hold

each a large fish, hanging from a cord passed through the gills.

Fig. 1 in register 1 is *the Scribe of the Royal Records, Superintendent of Land-Scribes, the Steward Itjai* (name partly erased).

Note that Pepi'onkh is not accompanied by his wife, which is surely a somewhat unusual feature in scenes of this type.<sup>1</sup>

The reeds, and the birds and other creatures which haunt them, are depicted in the usual manner. The water is full of fish, and also contains two hippopotami and a crocodile. At the extreme east end of the stretch of water is depicted a small boat, in which are two men, one fishing with a line, the other with a net.

ROOM B: WEST SIDE OF ANGLE AT  
SOUTH END OF WEST WALL  
(Pl. XXV, 1)

The decoration consists of a single vertical line of text, the signs composing which are incised and painted green. The text reads: *Governor, Treasurer of the King of Lower Egypt, Sole Companion, Lector, Superintendent of Prophets, Henenit the Black.*

ROOM B: EAST FACE OF PILLAR 4  
(Pls. XXV, 2 and LXII, 1)

Above a standing figure of Pepi'onkh, holding a staff in his right, and a sceptre in his left hand, and wearing what appears to have been a yellow kilt, is written in three vertical lines of incised hieroglyphs: *Treasurer of the King of Lower Egypt, Sole Companion, Lector, Superintendent of Upper Egypt, Superintendent of Prophets, Henenit the Black.*

Note that the figure is in sunk relief.

ROOM B: ARCHITRAVE SUPPORTED BY PILLAR 4  
(Pl. XXV, 3)

This architrave, supported in the middle by pillar 4, forms the dividing line between the

<sup>1</sup> For these two speeches see Junker, *Zu einigen Reden und Rufen*, pp. 13 f. and 15 ff.

<sup>2</sup> Ibid., pp. 20 f. For  $\text{mhr}$  see Gardiner, *Gramm.*, p. 473.

<sup>3</sup> There is no  $\alpha$  under  $\text{h}$ .

<sup>4</sup> See *Rock Tombs of Meir*, iv, Pl. VII.

<sup>1</sup> Cf., e.g. op. cit. iv, Pl. VII.

tomb of Pepi'onkh and that of his father, Sebk-hotpe. On its east face is written in incised hieroglyphs: *Governor, Treasurer of the King of Lower Egypt, Sole Companion, Real Superintendent of Upper Egypt, Chief Lector, Sem-Priest, Controller of Every Vestment, Superintendent of Prophets, in honour with his god, Pepi'onkh, whose good name is Heny the Black, and his (other) good name Henenit the Black.*

ROOM B: WEST WALL: SOUTH SCENE  
(Pls. XXVI, 1 and LVI, 2)

Pepi'onkh is offered boxes containing lengths of cloth, and other cult accessories, by fifteen men standing in front of him, while two attendants stand behind him, the upper one of whom is *Pepimer (?)*,<sup>1</sup> the lower *his eldest son*,<sup>2</sup> *his beloved, Sole Companion, Great Chief of the Ndf-t-nome*,<sup>3</sup> *Henenyt, whose good name is Nöferka.* Note that he wears a stole.

Pepi'onkh holds a staff in his left, clenched hand, together with a  $\dagger$ -sceptre. His right hand is extended to receive the proffered box of cloth. He wears the lector's scarf, and sandals.

Above Pepi'onkh is written: *Governor, Treasurer of the King of Lower Egypt, Superintendent of Upper Egypt, Sole Companion, Lector, Superintendent of . . . Pepi'onkh, whose good name is Henenit.*

The text in front of him informs us that he is *inspecting cloth*; see below, p. 56.

The man proffering the box of cloth is: *Scribe of the Royal Records, Superintendent of Land-Scribes, beloved of his master, who does what he praises every day, the Steward who has his master's confidence, Itjai* (name erased). He wears a stole.

Four registers of figures face Pepi'onkh.

<sup>1</sup> He is probably identical with the bearer of the same name on Pls. XXII and XXXIV.

<sup>2</sup> Of these words only traces survive, but the reading is certain.

<sup>3</sup> The fourteenth nome of Upper Egypt; see Sethe, *Urgeschichte*, § 57; Gardiner, *Ancient Egyptian Onomastica*, Text, ii, p. 77\*; Blackman, *Rock Tombs of Meir*, i, p. 1.

Register 1

Two men carrying a chest of cloth by means of poles, followed by a man supporting a large jar on his right shoulder. Above them all is written: *How happy is he who conveys cloth to the tomb (is) of Henenit!*

The inscription above and below the chest reads: *Ho the cloth, the cloth, which its owner has praised!*

Each of the three figures wears a stole.

Register 2

Fig. 1 carries on his shoulder a large shrine, or box containing a statuette, and a libation vase with a long spout, similar to that which appears on the north wall of Room A (see Pl. XIX), where they are depicted having the finishing touches put to them by Pepi'onkh's craftsmen.

Figs. 2 and 3 carry a large chest.

Above figs. 2 and 3, and in front of 1 and 2, can be read: *Ho the cloth which Henenit, my lord, has praised!*

Register 3

Fig. 1 holds a large jar, fig. 2 two vase- or lamp-stands, fig. 3 a libation-vase, and fig. 4 a table. Attached to them are four short columns of text the meaning of which we tentatively suggest is: *Any brightness which the nobles see (p $\epsilon$ ) in the darkness is due to the cloth.*

Register 4

Fig. 1 carries a basin and jar on his shoulder, fig. 2 a libation vase, fig. 3 a large bowl and libation vase, and fig. 4 a large pottery jar.

Fig. 1 is *the Inspector of Embalmers, Ankh*.<sup>1</sup> The words *the Caterer Ikhu* evidently refer to fig. 2.

The accompanying text reads: *Ho the cloth! Ho the cloth, which its owner has praised!*

ROOM B: WEST WALL: SOUTH SCENE:  
NORTH SIDE OF ANGLE  
(Pl. XXVI, 2)

The twelve men and a boy arranged in four registers belong to the scene described above.

<sup>1</sup> See *Additions and Corrections*, p. 56.



## Register 1

Two men bring a chest on carrying-poles, followed by a man carrying two ewers with spouts.

Can the text accompanying fig. 1 mean *It is ready for use*? Above the chest is written: *Convey carefully, the noble is about to view the cloth*. Each of the men wears a stole.

## Register 2

Fig. 1 who stands with his hands dangling beside him is the *Judge, Mouth of the Book, Scribe of the Royal Records, who does that of which his prince approves, Heny*. Fig. 2, the boy who carries a  $\bar{\text{f}}$ -vase on his left shoulder, is named *Djedi*. Fig. 3 is a *Ka-Servant* (signs in relief) and possibly also *Treasurer* (sign in paint not shown on Pl. XXVI, 2). Fig. 4 is the *Scribe Zeshshen*.

## Register 3

Three men with boxes or caskets, one an elongated one standing on a table-like construction. Accompanying them are the words: *Ho the cloth, the cloth, which its owner has praised!*

## Register 4

Fig. 1 carries a basin and ewer on his right shoulder and a sealed jar on his left. Fig. 2 supports a large  $\bar{\text{f}}$ -vase on his right shoulder. Fig. 3 supports a basin on his right shoulder and hand, and carries a  $\bar{\text{f}}$ -vase on his left shoulder. He is the *Superintendent of Linen, the Ka-Servant, Iuhi*.

Above the last two men is written: *Ho the cloth, the cloth!* while the text accompanying all three of them reads: *How happy is he who conveys the cloth!*

ROOM B: WEST WALL: MIDDLE SCENE  
(Pl. XXVII)

This scene was in a filthy condition before it was cleaned and still suffers from salt erosion which serves to enhance the apparent crudity of parts of the relief.

Pepi'onkh stands facing north, wearing a leopard-skin vestment, and holding a staff in his left and a  $\bar{\text{f}}$ -sceptre in his right hand. His head is

bound with a fillet, the long end of which hangs behind his back.

In front of Pepi'onkh stands his wife. Of her name and titles nothing now remains, except traces of  $\bar{\text{f}}$ , *Royal Ornament*.<sup>1</sup> Behind him stand two attendants, the upper carrying sandals in his left hand and a bag over his shoulder. The lower is *his eldest son, his beloved, Sole Companion, Great Chief of the Ndft-Nome, Heni*.

In front of Pepi'onkh are eight men in four registers:

## Register 1

Two men presenting duck. The name and titles of fig. 2 are obliterated, while all that can be seen in the case of fig. 1 is the word *Steward*, no trace of any name surviving.

## Register 2

Two figures too mutilated for description, except that fig. 2 can be seen to be carrying a jar (?) suspended by a cord held in his left hand.

## Register 3

Two men offer indeterminate objects. Fig. 2 is the *Superintendent of Linen, Sōni* (the signs are incised).

## Register 4

Fig. 1, a *Superintendent of Linen*, presents two duck and lotus-flowers. Fig. 2 carries three duck, but his name and titles (in paint) are quite illegible.

Above the scene is written: *Governor, Treasurer of the King of Lower Egypt, Sole Companion, Lector, Superintendent of Prophets, in honour with Anubis who is upon his hill, Heny the Black*.

ROOM B: WEST WALL: NORTH SCENE  
(Pls. XXVIII and LX, 1)

Pepi'onkh, in the role of *Governor, Treasurer of the King of Lower Egypt, Real Superintendent of Upper Egypt, Sole Companion, Lector, Superintendent of Prophets, Heny, whose good name is Henenit the Black*, is depicted with his wife fowling in the marshes. In one hand he holds decoys,

<sup>1</sup> Not shown on Pl. XXVII.

while in the other he brandishes a throw-stick. Three of the five attendants behind him carry spare throw-sticks. The text in front of him describes him as *Traversing the flooded fields, the swamps and every kind of marsh; hurling the throw-stick<sup>1</sup> and idling in the nesting-place of the wild fowl*.

His female companion is entitled: *His wife, beloved of him, the Royal Ornament, Zet-ent-Pepi*. She says *O Prince, get me this genu-bird*, to which he replies *I will do my best to bring it to you*.

Five attendants stand behind Pepi'onkh. Traces of signs suggest that the one depicted as in the boat<sup>2</sup> is the *Steward, Ukhemzaf* (see above, p. 21, No. 18). He carries a throw-stick.

## Register 1

Fig. 1, an *Inspector of Prophets*,<sup>3</sup> carries two duck in his right, and a spare throw-stick in his left, hand. Traces of his name may exist, but are quite illegible. Fig. 2 carries a bird in his right hand and a jar suspended from a cord in his left. He is the *Superintendent of Linen, Sōni*. The signs are incised.

## Register 2

Fig. 1 holds two spare throw-sticks, one in either hand. He is a *Companion and Royal Attendant*, possibly also *Lector*. This last title, and his name, now illegible, were in white paint. The other titles are in relief. Fig. 2 holds lotus-flowers in his right hand and a duck in his left. His title, in relief, is *Scribe of the Royal Records*, and his name, incised, is *Henenes* (a mistake, perhaps, for *Henenit*; see p. 22, No. 38).

The papyrus thicket, swarming with wild life, is of the usual character. The water below the boat teems with fish, among which are depicted two crocodiles and two hippopotami. At the extreme south end of this scene is a small boat

<sup>1</sup> We take this group of signs to be a writing of the verb *mc*, for which see *Wb.* i, p. 186, 1. The sign we suppose to be the throw-stick determinative is of very indeterminate shape.

<sup>2</sup> Actually they are all five of them supposed to be in the boat with their master and his wife.

<sup>3</sup> The surviving traces of signs are not shown on Pl. XXVIII.

with two men in it, one fishing with a net similar to that used in the scene on the south wall, while the other, reclining at ease in the stern, has hooked a large fish on his line.

## ROOM B: NORTH WALL

(Pls. XXV, 5, XXIX, LXII, 2 and LXIII, 1)

As originally planned, this short length of wall included a statue-recess at the west end (see Pl. LXIII, 1) and the entrance to the cultus-chamber, Room C, at the east end. Subsequently a sloping passage to Room D (see below, p. 45) was cut through the reliefs.

The recess, which traces suggest was intended to be plastered, contains a mutilated, slightly larger than life-size figure of Pepi'onkh. Some vandal, not in ancient times, has smashed off the head. The recess is edged on either side with a border of oblongs of the usual pattern.

Above the statue-recess (Pl. LXII, 2) is the following inscription: [*Governor, Treasurer of the King of Lower Egypt*], *Sole Companion, Lector, Superintendent of Prophets, Pepi'onkh, whose good name is Henenit the Black* (see Pl. XXV, 5).

The reliefs between the statue-recess and the cultus-chamber are in bad condition and have been damaged by the cutting of the passage referred to above. But it appears probable that the main portion depicted Pepi'onkh viewing the gifts presented to him by his 'Omdahs, while the eastern end showed a number of figures facing as if they were going into the cultus-chamber.

Note that part of the scene above what is now the entrance to Room D was painted only, not in relief.

Reliefs between Statue-Recess and Entrance  
to Room D  
(Pl. XXIX)

Pepi'onkh, facing right, is seated in a chair with a staff in his left and a  $\bar{\text{f}}$ -sceptre in his right hand. Above him is written: *Governor, Treasurer of the King of Lower Egypt, Superintendent of Prophets, Heny the Black*.

In front of him, extending the whole height of the relief, but broken in the middle, is the



following descriptive text: *Viewing the presents brought to him from his towns of . . . by (?) his 'Omdahs* (hk3w).

Beneath Pepi'onkh are depicted four men. There was a single horizontal line of text painted above them, which is now illegible. In front of fig. 1, who carries a calf on his shoulders, may still be read: . . . *for the ka of Heny*. Fig. 2 holds two duck in his uplifted right hand and carries two more in his left. The third man supports on his shoulders two baskets which contain fruit, possibly figs. From his left elbow a —-shaped bundle hangs by a cord. The fourth man, the last in the row, holds a trussed duck in his uplifted right hand and a lotus-flower and buds in his left.

*Reliefs and Frescoes above Doorway to Room D*  
(Pl. XXIX)

Above the doorway the upper three-quarters of a single register survives, which depicted men bringing offerings. Three face the above-mentioned figure of Pepi'onkh, and five advance in the direction of the cultus-chamber. Fig. 1 is a *Scribe of the Royal Records*, and fig. 2 is a *Lector*.

Above the register is written: *Presenting meat-portions by his children, his brothers, and the ka-servants of his estate*.<sup>1</sup>

It is possible that there were two further registers below this, destroyed by the cutting of the doorway.

*Reliefs between Entrance to Room D and Doorway to Room C*  
(Pl. XXIX)

*Register 1*

Fig. 1 (a man) offers two trussed duck in his right hand and lotus-buds in his left. Fig. 2 (a woman) supports a basket on her head with her left hand and some other unrecognizable gift, while in her right hand she holds a duck by the wings.

<sup>1</sup> See Grdseloff, *Ann. Serv.* xlii, p. 45.

*Register 2*

Two men with beer-jars of unusual shape, of whom one is labelled *Caterer* and the other *Caterer<sup>1</sup> and Cellarer*.

*Register 3*

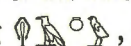
The two men who occupy this register, both labelled *Caterer and Cellarer*, carry jars of beer.

*Inscription above the Entrance to Room C*  
(Pl. XXIX)

This inscription, which evidently refers to the figures of offerers facing east, is perhaps to be rendered: *These are pure who praise<sup>2</sup> Heny the Black, him who is in honour with the great god!*

*Eastern Door-jamb*  
(Pl. XXIX)

*Register 1*

Fragment of a standing figure, probably carrying a jar suspended by a cord from his left hand. There are traces of an inscription in white paint, possibly reading , *the Ka-Servant Anu*.<sup>3</sup>

*Register 2*

A man presents a trussed duck with his uplifted left hand and a living duck, held by the wings, in the other hand. His name and titles were added in white paint, but are now illegible.

*Register 3*

A man carries a basket by a cord in his right hand and a bunch of corn in his left. Of his title and name added in white paint only *Ka-Servant* survives.

*Register 4*

A man with a jar suspended from his right hand by a cord, and a dead duck in his left, is entitled: *Inspector of Ka-Servants, whom his lord loves*. His name, which seems to have been added in white paint, is illegible, the other signs are in relief.

<sup>1</sup> This word in incised hieroglyphs is a later addition. The other signs in register 2, as in register 3, are in relief.

<sup>2</sup> — may perhaps have been substituted for — in paint.

<sup>3</sup> Name and title omitted on Pl. XXIX.

ROOM B: EAST WALL: NORTH SCENE  
(Pls. XXX and LX, 2)

Pepi'onkh watches his peasants engaging in fishing, fowling, and agricultural pursuits. He stands leaning on a staff which he holds in both hands. In addition to the normal kilt with triangular front-piece he wears the usual bead-collar and a short wig bound with a fillet, the long ends of which hang down behind him. Above his head is written: *Governor, Treasurer of the King of Lower Egypt, Sole Companion, Lector, Superintendent of Prophets, Pepi'onkh*.

In front of him can be read: *Viewing all the goodly work which is being done in the fields of Upper and Lower Egypt*. Behind him are seven men and a boy, arranged two in each of four registers.

*Register 1*

The boy is designated *His son, his beloved, Sole Companion and Lector, Hēpi*. All the signs are in paint only. The man accompanying him is *the Lector, Henenit*.

*Register 2*

The man carrying a leopard-skin vestment over one shoulder is *the Superintendent of Linen, Scankhy*. The other is *the Lector, Scribe of the House of Sacred Books of the Great House, Iri*. All the signs are incised.

*Register 3*

Two men with right hands on breasts and left hands at sides.

*Register 4*

The left-hand figure is *the Companion, Royal Attendant, Superintendent of the Tjentet-cows*. . . . His name, *Henen[i]t* is still decipherable at the end of the column. Both name and titles are incised. His companion has neither title nor name assigned to him.


In front of Pepi'onkh are country scenes in four registers.

*Register 1*

Of two men in a small boat one, bowing down, presents Pepi'onkh with a living duck, while the other, kneeling astern, drives the boat forward

with his pole. Between the two figures is a basket of fruit and a bouquet of lotuses with coiled stalks, surmounted by the figure of a calf. Above the calf can be read: *For thy ka, O Henenet my lord, a young longhorn*.

A second boat contains three more men of whom one squats in the bow, another stands in the middle using a pole, while the third squats astern wielding a paddle. The inscription over the second and third men reads: *O herdsman, look out for this crocodile (šy)<sup>1</sup> which is upon the water*.

Immediately to the right of the second boat are two men with bundles of papyrus on their backs. Behind the first bundle of papyrus and in front of the second man is written:  . . . totalling . . . *papyrus-stems*. The traces of numerals following *dwt* are very dubious; *ir-n dwt* seems certain.

The next scene, somewhat crudely executed, depicts the scribe Iri seated at a table loaded with food and waited upon by a servant. Iri appears to be lifting some article of food or drink to his mouth. The accompanying inscription, roughly incised, reads: *Lector, Scribe of the Sacred Books of the Great House, the Scribe Iri, who puts on hštyw<sup>2</sup> and Upper-Egyptian linen of 10-strand quality (?)*.<sup>3</sup>

Below the men loaded with papyrus, and Iri and his companion, are three cows and a calf followed by a bull. The latter is labelled *Strong Bull*, while the former are described as *His* (the bull's) *cows*.



In the northern portion of the register is to be seen a man lolling in a papyrus canoe, fishing with a line. The words above him are perhaps to be translated: *See, I am at ease*.<sup>4</sup>

Near by is a man roasting a duck on a spit over a brazier, the glowing coals of which he is

<sup>1</sup> See Erman, *Reden, Rufe und Lieder*, pp. 29 f.

<sup>2</sup> For the words *hštyw* and *šm'yt* see *Rock Tombs of Meir*, iv, p. 48.

<sup>3</sup> The sign here resembles that discussed in op. cit. iv, p. 48, and read *šnt* or *šit*.

<sup>4</sup> There is room for  under the  of *nfr*, but it was apparently never inserted.



fanning. Part of the text above and behind him reads: *The fire is hot*, but what does the rest of the text mean? Right at the end of the register are two men in a canoe, one of whom is harpooning a hippopotamus while the other, to hold the frail craft steady, hangs on to a papyrus-stem, part of a large clump alive as usual with birds. Above the two men is written: [*Plant?*] *it* (i.e. the harpoon) *in the underpart of the bull. It is a monster (?)*.<sup>1</sup>

In the water, in addition to two hippopotami and the usual fish, is a large crocodile.

#### Register 2

At the extreme right end of the register is the much-damaged figure of a man, apparently in the act of presenting something to his master. Next to him is a man carrying two baskets of fish slung from a yoke placed across his shoulders. He is calling out: [*Make?*] *way for a catch for the ka of the noble*.

Behind him, under the direction of a *Superintendent of Fishermen* who leans on a staff, ten men are busy pulling a net full of fish ashore. The two fishermen on the extreme right cry out: *Heave ho, good fellow!* to which exhortation comes the reply of No. 3: *That I will!* Between Nos. 3 and 4 and 4 and 5 is written *Tug hard, tug hard! It is full up*. Of No. 7's damaged utterance only the ending *for the ka of Henenit the Black* survives. We can make nothing of the text inserted between fishermen Nos. 8 and 9, but that between 9 and 10 clearly means *It* (the net) *is stuffed with fish*. Between the two last figures is written: *Heave ho (?)*, *starveling, it's a fine catch!*

#### Register 3

This is mainly occupied by a party of fowlers netting water-fowl. To the right of them a man approaches Pepi'onkh with a goose in either hand. Either to him, or more probably to the similarly laden man not far behind him, are assigned the words: *These fat fowl of the well-fed birds of the water-meadow are for the ka of Heny*

*the Black, my lord*. Between these two persons there lies, almost flat on the ground, one of three fowlers who, in a similarly supine posture, are tugging at the rope of a clap-net, now full of birds. To the left of these three stands a man whose business it is to keep a look-out and give the signal when the time comes to pull the rope (cf. *Rock Tombs of Meir*, iv, p. 29, Pl. VIII). Above the two fowlers, nearest to the look-out man, is written: *Take these for the ka of Pepi'conkh the Black, my lord, quickly. It is a fine catch. . . . We have brought wild fowl captured for the prince*. The man who is bending over the net calls out: *Take these from my hand quickly, that I may fetch out (another) bird*. After the bird-trapping comes a kitchen scene. It shows us two men and a boy in a hut, from the roof of which hangs a cord, and from this are suspended birds and joints of meat. One of the men roasts a duck on a spit over a brazier, which he fans to keep the charcoal glowing. The other squats on the ground, holding a piece of meat (?) between his two hands, and says to the boy: *Get to work,<sup>1</sup> that you may summon the lads to eat bread*. The boy, who is carrying a pot in his right hand, and an indeterminate object in his left, replies: *I will do so*.

#### Register 4

This, the topmost register, is devoted entirely to representations of sowing and ploughing. At the end nearest to Pepi'onkh is a man sowing. The upper part of the figure of the sower is badly damaged, but the bag containing the seed-corn is visible, and the stream of grain pouring from his hand. One sign only survives of the text written in front of, and perhaps over, him.

Of the next two men one guides the plough, while the other brandishes a stick above the team. Over the oxen is written the ejaculation of the man with the stick: *Gee up, gee up!* Of the text above the ploughman nothing is intelligible except the word *△*, *Gee up!*

<sup>1</sup> See *Rock Tombs of Meir*, iv, p. 32 with n. 8 and Pl. IX.

The next group is a repetition of what precedes, a sower and two men ploughing with a yoke of oxen. Above the sower is twice written in white paint the title *Ka-Servant*, while in front of him we read the usual reply to some order or request: *I will do as you wish*. The text above the oxen is unintelligible to us apart from the opening words: *Turn round there. . .*<sup>1</sup> The remainder of the register is occupied by a third scene of ploughing, in which a man guides the plough and a boy brandishes a stick. Above the oxen is written the boy's utterance: *The stick is directing, the oxen are ploughing, and I am doing my job (?)*. The much-broken text above the man and the boy speaks of Heny (or Henenit) as *watching the ploughing*.

#### ROOM B: EAST WALL: MIDDLE SCENE (Pls. XXXI and LIX)

Pepi'onkh is seated in a large palanquin with elaborate canopy supported on posts, which is borne on the shoulders of twelve footmen.<sup>2</sup> He carries a short stick or pen<sup>3</sup> in his left hand, and a whip or whisk made of three fox skins in his right. In front of him is written: *Governor, Sole Companion, Superintendent of Prophets, Henenit the Black, Treasurer of the King of Lower Egypt, Chief Lector, Heny the Black*.

Two men are represented as standing in the palanquin, one in front of, and one behind, Pepi'onkh. The former carries a leopard-skin cloak over his right shoulder and a staff in his right hand, while his left hand rests on the wooden upright supporting the roof of the palanquin. He is entitled: *Superintendent of Linen, beloved of his lord, who does what he praises every day, Scankhy*. The name and titles, if ever existent, of the attendant behind Pepi'onkh have completely disappeared.

The twelve footmen are arranged in pairs and their ejaculations, probably chanted rhythmically, are written in front of them. To the first

<sup>1</sup> See Erman, *Reden, Rufe und Lieder*, p. 21.

<sup>2</sup> Ibid., p. 52.

<sup>3</sup> Cf. Pls. XXXII and XLI, and *Rock Tombs of Meir*, iv, p. 38; Pls. XIV and XXIII.

two pairs is assigned the prayer: *O Horus of Hebnu<sup>1</sup> upon the sand (?)*, *cause Heny the Black to be protected*.<sup>2</sup> The two men composing the third pair thus exhort their fellows: *Exert (your) strength as I wish*. The fourth pair utters the flattering words: *I like it* (i.e. the palanquin) *full better than when it is empty*. The fifth and sixth respectively cry out: *Onward to protect the sound one!* and *Pray, take care of the healthy one!* In front of, and behind, the palanquin is a man holding a sunshade, or perhaps a punkah, mounted on a long pole.

#### The Twelve Attendants behind Pepi'conkh's Palanquin (Pl. XXXI)

Behind the palanquin are twelve attendants arranged in four registers.

#### Register 1

Occupied by a man, with no name or title, who holds a staff and a throw-stick.

#### Register 2

The man nearest to Pepi'onkh, who carries a roll in his left hand and a scribe's palette under his right arm, is described as: *Royal Scribe, Mouth of the Book, Judge, Superintendent of Scribes, Pepi'conkh, whose good name is Heny*. Of his two companions who carry staves and throw-sticks, one is called *Tjemai*,<sup>3</sup> while the other is *the Superintendent of Linen, Nōdjemib*.

#### Register 3

The man with a papyrus-roll in his right hand and a palette under his right arm is *a Scribe of the Royal Records, Judge, Superintendent of Scribes, Hēpi*. Behind him is *the Lector, Khunukh*, and behind him again two men, the traces of whose titles and names are illegible.

#### Register 4

Of the three men in this register, walking with their hands dangling beside them, no names or titles survive.

<sup>1</sup> See Sethe, *Urgeschichte*, § 61.

to be followed by *△*.

<sup>2</sup> One expects *△*

<sup>3</sup> His title is illegible.

<sup>1</sup> Wb. does not cite this word.



*The Twenty-two Attendants in front of  
Pepi'onkh's Palanquin*

(Pls. XXXI, LIX and LXII, 4)

Pepi'onkh is preceded by twenty-two male and female attendants, likewise arranged in four registers, and is also accompanied by his pet dogs and monkeys.

*Register 1*

Looking backwards as he advances southward, the *Caterer, beloved of his master, who does what he praises every day, Ikhu*, thus addresses the four women,<sup>1</sup> who walk immediately behind him carrying baskets and birds: *Mind your steps when the noble comes!* To this exhortation the second woman replies *I will do as you wish*. The fourth, however, utters a complaint, saying: *It* (i.e. what she is carrying) *is a weight!*

*Register 2*

Four men and four dogs followed by a fifth man.

The first man carries a basin in which is a jug with a spout. The second bears a bundle on his left shoulder and in his right hand holds an ebony head-rest. There is no inscription apart from some unintelligible signs above the bundle. No. 3 holds a staff in his right hand, and with his left supports a box on his head. No. 4, the *Inspector of Treasurers, Nōdjemib*, armed with a staff and throw-stick, is followed by four dogs. No. 5, the *Master-Mariner, Henenit*, who carries a spatulate wand in one hand and with the other is apparently steadying the wooden roof-support of the palanquin, calls out: *A beautiful road is the West!*

*Register 3*

Of the seven men who occupy this register the first carries a sealed jar. The second and third—the latter designated *The Caterer, Henai* (?)—carry baskets full of bread. No. 4, who bears, like No. 7, the name *Zemtjen*,<sup>1</sup> holds a staff in one hand and a throw-stick in the other, while No. 5 carries a box. Across his left shoulder is flung what looks like a folded garment. The sixth man

<sup>1</sup> See Pl. LXII, 4.

<sup>2</sup> Signs incised.

has three monkeys tethered to him; one sits on his head, one on the head of the man who follows him, while a third is clambering on the roof of the palanquin. The last man in the row, the *Treasurer Zemtjen*,<sup>1</sup> carries a bag and a pair of sandals.

*Register 4*

Here are five men armed with short truncheon-like sticks, followed by a dog. The first man is named *Hemi* and the second *Tjemai*.<sup>2</sup> The other three are assigned neither names nor titles. The words supposed to be uttered by *Hemi* are possibly to be translated: *A good journey! May one live and return!*<sup>3</sup>

The fine relief with which we have just been dealing probably depicts Pepi'onkh being carried in state to supervise the exaction of the impost of cattle, goats, sheep, and asses (see Pls. XXXII and XLI), and possibly also of poultry (Pl. XXII, 2). This suggestion finds support in the fact that Pepi'onkh when enthroned in his palanquin holds exactly the same objects—a pen or small stick and a whip composed of three fox-skins—as when he is actually engaged in his task of inspecting (see Pl. XXXII and also Pl. XLI where the inspection of cattle is again portrayed).


Another point to notice is that such an utterance as that of the *Master-Mariner, Henenit*,<sup>4</sup> with its allusion to the West, is possibly intended to serve the same purpose as the references to the *goodly West* and the *western cemetery-hill* discussed in *Rock Tombs of Meir*, iv, pp. 42 f., that is, transfer the action of the scenes in which such utterances occur from the life of this world to the life after death.


ROOM B: EAST WALL: STATUE-RECESS

(Pls. XXV, 4 and LXII, 3)

A statue-recess (1 m. wide by 1.40 m. high by

<sup>1</sup> Signs incised.

<sup>2</sup> In front of his face are traces in white paint of a title, namely: ... Overseer....

<sup>3</sup> The reading  seems almost certain; cf. Gardiner, *Grammar*, § 455.

<sup>4</sup> Fifth man in the recently described register 2.

48 cm. deep), containing a badly smashed, life-size—if not larger—seated statue of the owner of the tomb-chapel, here separates the middle from the southern scene. This recess, the walls of which are painted to imitate red granite, is framed above the level of the dado with the usual border of oblongs. In removing the upper part of the statue the plunderers have badly damaged<sup>1</sup> the northern end of the reliefs between the recess and the door admitting to Room A. Above the recess is inscribed: *Governor, Superintendent of Upper Egypt, Sole Companion, Lector, Superintendent of Prophets, Henenit the Black*.

ROOM B: EAST WALL: SOUTHERN SCENE:

NORTH OF DOORWAY

(Pl. XXXII)

These reliefs and those south of the doorway are actually parts of one and the same scene, viz. a scene depicting Pepi'onkh presiding over the periodical levying and receiving of the impost of cattle and goats, &c.; cf. *Rock Tombs of Meir*, iv, Pl. XVI, p. 42.

In this particular portion of the scene the animals and their drovers are arranged in five registers.

*Register 1*

Two bulls fighting, followed by an amiable-looking cow and another bull. Behind the latter is a tree and little plants are to be seen growing between the legs of the animals. Quite unnecessarily the word *Bull* has been written in paint above the first and third bull and similarly the word *Cow* above the cow!

*Register 2*

Four bulls, a tree, and a drover of whom only the feet survive. Above the first and second bull is written: *Longhorns (and) shorthorns, 1000*.<sup>2</sup>

*Register 3*

A herdsman leads a large bull labelled *Young Longhorn*.<sup>2</sup> Above the two cows following them is

<sup>1</sup> This damage to the statue and the relief was done before Blackman began work on the site in 1912.

<sup>2</sup> The signs are in paint.

written: *1000 cows*.<sup>1</sup> The front part of the man squatting on the ground has been broken away.

*Register 4*

Here is depicted a flock of goats, with unusually long horns. In the background towards the north is a large tree. It appears unlikely that there was ever any inscription in this register.

*Register 5*

Two drovers with asses and sheep. The man at the north (left) end, who carries a goat (?)—skin bag, is the *Herdsman, Neben*.<sup>2</sup>

ROOM B: EAST WALL: SOUTHERN SCENE: TEXT

ABOVE DOORWAY ADMITTING TO ROOM A

(Pl. XXXII)

The inscription above the doorway informs us that Pepi'onkh, who appears in the adjacent relief south of the doorway, is *Watching the exaction of the impost of bulls and all kinds of small cattle*.<sup>3</sup>

ROOM B: EAST WALL: SOUTHERN SCENE: SOUTH

OF DOORWAY ADMITTING TO ROOM A

(Pl. XXXII)

Pepi'onkh is squatting in a carrying-chair, which has been set on the ground. He holds a pen or short stick<sup>3</sup> in his left hand and in his right a whisk composed of three fox-skins, and is designated: *Governor, Treasurer of the King of Lower Egypt, Sole Companion, Superintendent of Prophets, Heny the Black*.

Below him in three registers are depicted four seated scribes writing—these figures face one another—and two figures standing back to back.


*Register 1*

In front of the standing man on left is written: *Numbering all the large and small cattle*.



*Register 2*

The scribe on the left bears no name or title.

<sup>1</sup> The signs are in paint.

<sup>2</sup> The name  is in paint.

<sup>3</sup> See *Rock Tombs of Meir*, iv, Pl. XIV and p. 38.

<sup>4</sup> The signs  <sup>sic</sup> in paint only. A mistake for .



He on the right is designated *Scribe of the Royal Records, Hēpi*.

*Register 3*

Here we once more encounter *the Steward Itjai* (name and title erased) accompanied by another official, *the Judge, Mouth of the Book, Heny*.

ROOM C

(Pls. XXXIII-XXXVI, L, 4, and LXI)

This is a small, rectangular room, measuring 3.00 metres from north to south, 2.20 metres from east to west, and 1.70 metres in height. At the north end of the west wall is a façade-stela with an offering-slab in front of it (see Pls. XXXIII, 2 and LXI, 1).

The walls are decorated with painted reliefs, illustrating the funerary cult. There is a black dado, surmounted by broad coloured bands, the lower orange, the upper red, edged with black. Above the dado the reliefs are enclosed in the usual border of oblongs, separated in the extreme corners by the customary black and white chain-like or leopard-tail decoration (see p. 9 above).

ROOM C: WEST WALL: NARROW VERTICAL STRIP NORTH OF FAÇADE-STELA

Here are three standing figures in three registers facing the stela (see Pl. XXXIII, 3).

*Register 1*

A man offering a foreleg of beef is described as *Bringing a meat-portion*.

*Register 2*

A man presents two duck or geese with his right hand, while in his left he holds a pottery jar, suspended by a cord. Above his head is also written: *Bringing a meat-portion*.

*Register 3*

A man presents a tray of food which rests on his right forearm, from which a basket is suspended by a cord. In his left hand he carries a bunch of lotus-flowers. Above him in two lines is written: *Bringing meat-portions by his children and his brethren*.

ROOM C: WEST WALL: THE FAÇADE-STELA  
(Pls. XXXIII, 2 and LXI, 1)

The stela is set in a shallow recess, and is enclosed in a torus-roll surmounted by a palmetto cornice. It is decorated with bands of inscription.

a. Uppermost band of text

*An offering which the King gives to Anubis, invocation offerings for the Superintendent of Prophets, Henenit the Black.*

b. Rectangular space immediately below

*A thousand loaves of bread, a thousand jars of beer, a thousand bulls, a thousand birds, a thousand alabaster vessels, a thousand lengths of cloth, for the Governor, the Treasurer of the King of Lower Egypt, Superintendent of Upper Egypt, Sole Companion, Lector, Superintendent of Prophets, in honour with the great god, Heny the Black.*

c. North band of text next to torus-roll

*Governor, Superintendent of Upper Egypt, Treasurer of the King of Lower Egypt, Sole Companion, Lector, Superintendent of Prophets, the honoured one, Heny the Black.*

d. South band of text next to torus-roll

*Governor, [Treasurer] of the King of Lower Egypt, Sole Companion, Lector, Superintendent of Prophets, in honour with the great god, Henenit.*

e. Lintel of door

*Sole Companion, Lector, Superintendent of Prophets, Henenit the Black.*

f. North jamb

*Treasurer of the King of Lower Egypt, Sole Companion, Superintendent of Prophets, Pepi-[onkh], whose good name is Henenit the Black.*

g. South jamb

*Superintendent of Upper Egypt, Sole Companion, Lector, Pepi-onkh, whose good name is Henenit the Black.*

ROOM C: WEST WALL SOUTH OF FAÇADE-STELA  
(Pls. XXXIII, 1, L, 4, and LXI, 1)

The reliefs occupy a little more than half the wall-space available. They show Pepi-onkh

seated on a chair in front of a table loaded with slices of bread. Beneath the table are placed articles of food and drink, a large ewer and basin, and a rack containing a ewer and two covered jars. Above Pepi-onkh in two lines is written: *Governor, Treasurer of the King of Lower Egypt, Sole Companion, Superintendent of Upper Egypt, Superintendent of Prophets, Henenit the Black.*

Between Pepi-onkh and the table is written: *Requirements of the offering-table.*

Above the offering-table can be read: *A thousand loaves of bread, a thousand jars of beer, a thousand bulls, a thousand birds, a thousand alabaster vessels, a thousand lengths of cloth for the Sole Companion, Superintendent of Prophets, Henenit the Black.* Immediately above this line of text are depicted various articles of food and drink.

Below the above-mentioned scene is a row of four male figures, three carrying forelegs, and one three geese, a cage of duck also standing on the ground at the latter's feet. Their action is labelled: *Bringing meat-portions*. The foremost of them is *the Inspector of Prophets, the Royal Attendant, the Steward Ukhnöferher*.<sup>1</sup> Behind him comes *the Lector, Scribe of the House of the Sacred Books of the Great House, Pepi-ihyemza, whose good name is Iri*.<sup>2</sup> The other two men have neither title nor name.

ROOM C: NORTH WALL  
(Pl. XXXIV)

At the west end of the wall *the Governor, Real Superintendent of Upper Egypt, Treasurer of the King of Lower Egypt, Sole Companion, Lector, Superintendent of Prophets, Pepi-onkh the Black*, wearing a leopard-skin vestment, is seated on a chair facing a table loaded with slices of bread. Between his legs and the table are the words: *Requirements of the offering-table.*

Above the table is written: *A thousand loaves*

*of bread, a thousand jars of beer, a thousand bulls, a thousand birds, a thousand alabaster vessels, a thousand lengths of cloth, for the Superintendent of Prophets, Henenit the Black.*

Under the table stand a large ewer and basin, and close to these a rack, containing a libation-vessel and two jars. To the right of the table are laid out quantities of food, consisting of bread, vegetables, and meat, and various vessels containing drink, or intended for ceremonial use.

Above these provisions is a row of eleven figures represented as performing the Funerary Liturgy.

No. 1 kneels in front of a small altar, upon which he lays his hands, palms downwards. Behind him, pouring water over his hands from a ewer, stands No. 2. No. 3, kneeling, holds a basin in his hands, and into this the standing No. 4, a *Ka-Servant*, pours water from a pottery (?) vessel. Above these two groups of figures are the words *Giving libation water*.

No. 5 is *burning incense* while No. 6, a *Lector* who holds a papyrus roll in both hands, is *reading the book*. Nos. 7-9 are three *Lectors*, each kneeling on one knee with left arm upraised, while they beat their breasts with the clenched right fist. Their action is described as *the performance of many beatifications by the Lector(s)*. No. 10, who reads from a papyrus-roll, is said to be *reading the book*. Above and in front of No. 11 is written: *Removing the Foot(-prints)*<sup>1</sup> by the Lector.

Above the offering-table and the row of figures just described is the usual so-called 'List of Offerings', which is actually nothing more nor less than a much-abbreviated version of the Funerary Liturgy.<sup>2</sup>

At the east end of the wall are depicted quantities of food, lying on the floor or placed on

<sup>1</sup> Signs in relief.

<sup>2</sup> Signs in white paint and now very faint.

<sup>1</sup> See Davies-Gardiner, *Tomb of Amenemhēt*, pp. 94 f.; Blackman, *Rock Tombs of Meir*, iv, pp. 50 f.; also Nelson, *JEA* xxxv, pp. 82 ff., whose view differs from that of Gardiner and Blackman.

<sup>2</sup> See *Rock Tombs of Meir*, iv, p. 50, and Blackman and Fairman, *JEA* xxxii, pp. 85 ff.



stands. Below these, and advancing towards the offering-table and the heaped-up provisions described above, are two men presenting Pepi'onkh with geese, which they are strangling. On the floor lie similar birds already strangled. The first man is *the Scribe of the Royal Records, Superintendent of Land-Scribes, Itjai*.<sup>1</sup> The second bears neither name nor title.

Below the main scene is a single register in which ten men carry offerings of varied character in the direction of the façade-stela in the west wall. A vertical line of text describes these persons as *Bringing along portions of meat*. The first man is *the Physician of the Great House, his beloved, Pepimer*.<sup>2</sup> No. 2 is nameless. The next man is *the Lector, Scribe of the House of Sacred Books of the Great House, Pepi-ihyemza, whose good name is Iri*. Following him is *the Scribe Zeshshen*.<sup>3</sup> The remaining offerers are without title or name.

#### ROOM C: EAST WALL: SCENES OF BUTCHERY (Pls. XXXV and LXI, 2)

##### Register 1

Five separate scenes of butchery with two men functioning in each.

*Scene 1.* Two men are dismembering an ox. No. 1 says: *Catch hold of it firmly, comrade*. To this No. 2 replies: *I will do so, I will cause his foreleg to come away*.

*Scene 2.* No. 2 holds up an amputated foreleg and says to No. 1, who is hard at work with his knife: *Produce meat of the forepart*,<sup>4</sup> *when the lector comes to perform the ritual*. To which No. 1 replies: *I will do as you wish*.

*Scene 3.* No. 1 is roping together the hind legs of a prostrate ox, and No. 2 places his left foot on the victim's neck, sharpening his knife the while. No. 2 calls out: *Bind quickly that I may see to the cutting up of his meat-portions*, and receives the reply: *I will do as you wish*.

*Scene 4.* No. 1 grasps the left foreleg of a prostrate ox, and No. 2 cuts it off with a knife, saying: *Hold on firmly, I will cause his foreleg to come away*. This request brings the usual answer: *I will do as you please*.

*Scene 5.* No. 1 has slit open a prostrate victim, and No. 2 has extracted the heart, which he holds along with a foreleg. The former says: *Take this foreleg, it is quite ready (?)*, to which the latter replies: *I will do so*.

##### Register 2

Five separate scenes as in register 1.

*Scene 1.* This scene is badly damaged, but one man (No. 2) is evidently catching hold of something. The figure of the other man has been broken away, except for the lower parts of his legs and feet, beyond which projects the head of the victim. No. 1 apparently says: *I will cause this . . . to come away*.

*Scene 2.* No. 2 holds in both hands one of the horns of a prostrate ox, while No. 1, who is half sitting on its belly, and sharpening his knife, cries: *Cut off his head! See, this blade is sharp*. Back comes the other fellow's answer: *I will do so*.

*Scene 3.* No. 1 stoops over an ox, at which he is hacking with a knife held in one hand, while with the other he passes a foreleg to his companion, who holds a great jar in the crook of his left arm. *Take this foreleg*, says No. 1, and No. 2 replies: *I will do so*.

*Scene 4.* No. 1 cuts off the left foreleg of a bound ox, which is conveniently held up for him by his assistant, who is treading on the hind legs of the victim. *Hold on firmly*, says No. 1, and No. 2 answers: *I am seeing to it*.

*Scene 5.* No. 2 cuts off the left foreleg of a bound ox. No. 1, who holds a large basin in his left hand and the heart in his right, says to No. 2: *Pray give me this foreleg, it is quite ready (?)*.<sup>1</sup>

<sup>1</sup> No attempt has been made to erase the name.

<sup>2</sup> For this person see above, p. 33 left, n. 1.

<sup>3</sup> The signs, now very faint, are written in white paint.

<sup>4</sup> See Erman, *Reden, Rufe und Lieder*, p. 14, n. 6.

<sup>1</sup> Or does this mean 'it is high time'? See Junker, *Zu einigen Reden und Rufen*, pp. 20 f.


##### Registers 3 and 4

These are entirely filled with representations of a varied assortment of food and drink.

#### ROOM C: SOUTH WALL (Pl. XXXVI)

The south wall east of the doorway is occupied with reliefs arranged in three registers.

##### Register 1

Two men offer forelegs of beef and three present poultry. The names and titles of these offerers have entirely disappeared except in the case of No. 3, who is possibly the ubiquitous *Zeshshen* (——), of which name there appear to be very faint traces in white paint. Also No. 4 may be *the Inspector of Ka-servants, Ias* (?).<sup>1</sup>

##### Register 2

Here is depicted a large assortment of food- and drink-offerings.

##### Register 3

This register contains a 'List of Offerings' and a row of ten small figures, like those on the north wall, depicted performing the Funerary Liturgy. Officiant No. 1 kneels in front of a low offering-slab upon which both his hands are laid palms downwards. No. 2 standing behind No. 1 pours water on to his hands. No. 3 kneels holding a basin in both hands, while No. 4, standing behind him, pours water into the basin from a large jar. Above these two groups is written: *Giving libation-water by the Ka-Servants*.

Officiant No. 5 is *offering incense* in an incense-burner held in his right hand, and No. 6 is *reading the book*. Nos. 7-9, kneeling lectors, beating their breasts with clenched fists, are said to be *Performing many Beatifications*. No. 10 is carrying out the final ceremony of *Removing the Footprints*.

Note that this illustration of the Funerary Liturgy omits the figure corresponding to No. 10 on the north wall. Accordingly figure No. 11 on

<sup>1</sup>  (?).

the north wall is the equivalent of No. 10 on the south wall.

#### ROOM D

A burial-chamber, containing a pit (see the plan on Pl. I), reached by a passage cut through the north wall of Room B. Nothing is now visible in the way of decoration, except traces of a painted border of the usual pattern, for all four walls are hopelessly defiled with the excrement of countless generations of bats.

#### ROOM E

An uninscribed and undecorated L-shaped room opening out of Room A; see the plan on Pl. I. This room was probably part of the original layout, for the cutting of the doorway admitting to it has not injured the decoration on the north wall of Room A. The base of the L, however, we think was due to an afterthought with a view to accommodating a burial, and it was this extension which caused the breakthrough into Room F to the detriment of the ink drawings at the north end of the west wall.

#### ROOM F

(Pls. XXXVII-XLIII, L, 3, and LXIII, 2-LXV)

Room F in its earlier form was a 'serdab' for housing Pepi'onkh's statues, in the form of a roughly rectangular cellar-like chamber, measuring approximately 5 metres long, 2 metres wide, and 1.75 metres high, to which access was gained through a small opening in the east wall of Room A.<sup>1</sup> Subsequently this opening was enlarged into a full-size doorway, and a big, roughly oblong, chamber (measuring about 10 × 3.50 × 2.75 metres) was hewn out to the east of Room A, the upper part of the serdab being destroyed in the process. The lower part of the serdab, which appears to have been below the new floor-level, was presumably allowed to fill, or was deliberately filled, with debris, and not destroyed; the south wall, with a scrap of the original roof, surviving in its entirety, and the

<sup>1</sup> See A. M. Blackman, *JEA* iii, p. 254 with Pl. XXXIX.



remaining walls to some two-thirds of their full height. The surviving portions of the walls of the serdab are covered with representations (in sunk relief) of statues of Pepi'onkh, close cropped, wearing a short kilt and a blue collar, holding a staff in one hand and a †-sceptre in the other. The staff, kilt, and sceptre are painted yellow to represent gilding.<sup>1</sup> Each figure stands on a black pedestal, and is accompanied by one of Pepi'onkh's variant names and titles, incised and painted in varying shades of blue.

When the chamber was enlarged its function was altered, and the new east and west walls were decorated with ink drawings of great interest depicting some of the ceremonies performed in the Tent of Purification and in the Embalmer's Workshop and the solemn processions thereto. On the south wall was carved a fine relief showing Pepi'onkh inspecting livestock.

At some later date, certainly after the new Room F had been completed and decorated, a burial-shaft was sunk in the floor of the serdab, making a break in the east and west walls (see pp. 47 and 48) and so damaging or destroying a number of the little figures representing Pepi'onkh's statues. With this shaft the somewhat crude façade-stela carved in the east wall above the break is evidently connected. A shallow shaft was also sunk in the floor of the northern part of Room F,<sup>2</sup> and by it admittance was gained to a chamber east of that room (see Pl. I). To the owner of the chamber (possibly an intruder and not a member of the family) presumably belonged the façade-stela, cut in the wall above the shaft and causing a disfiguring break in the mural decoration (see p. 51 right and Pl. LXV, 1).

ROOM F: SOUTH WALL OF SERDAB  
(Pl. XL)

Register 1

Reading from right to left in this and the other three registers:

<sup>1</sup> Cf. *Sinuhe* B, 307-8.

<sup>2</sup> The floor-level is just a little higher than the ceiling-level of the serdab.

1. *The Governor, Heny the Black.* 2. *Chief Justice and Vizier, Heny the Black.* 3. *Chief Lector, Heny the Black.* 4. *Superintendent of Prophets, Henenit the Black.* 5. *Treasurer of the King of Lower Egypt, Heny the Black.* 6. *Sole Companion, Henenit the Black.* 7. *Superintendent of Prophets, Pepi'onkh the Black.* 8. *Ship's Scribe, Henenit the Black.* 9. *Superintendent of Prophets, Heny the Black.* 10. *Superintendent of Upper Egypt, Henenit the Black.*

Register 2

1. *Regulator of a Phyle, Henenit the Black.* 2. *Inspector of Prophets, Heny the Black.* 3. *Superintendent of Prophets, Pepi'onkh the Black.* 4. *King's Gentleman, Henenit the Black.* 5. *Lector, Heny the Black.* 6. *Superintendent of Prophets, Henenit the Black.* 7. *Sole Companion, Pepi'onkh the Black.* 8. *Governor, Henenit the Black.* 9. *Superintendent of Prophets, Henyt (sic) the Black.* 10. *Treasurer of the King of Lower Egypt, Henenit the Black.*

Register 3

1. *Governor, Heny the Black.* 2. *Treasurer of the King of Lower Egypt, Henenit.* 3. *Superintendent of Prophets, Heny the Black.* 4. *Chief Lector, Pepi'onkh.* 5. *Superintendent of the Two Granaries, Henenit the Black.* 6. *Lector, Heny the Black.* 7. *Sem-Priest, Heneni (sic) the Black.* 8. *Superintendent of Prophets, Heny the Black.* 9. *Superintendent of Upper Egypt, Pepi'onkh.* 10. *Sole Companion, Henenit the Black.*

Register 4

1. *Chief Justice and Vizier, Heny the Black.* 2. *Superintendent of the Treasury, Heny the Black.* 3. *Superintendent of the Inner Apartment, Henenit the Black.* 4. *Governor, Heny.* 5. *Superintendent of Upper Egypt, Pepi'onkh.* 6. *Sole Companion, Henenit.* 7. *Superintendent of Prophets, Heny the Black.* 8. *Lector, Heny<sup>1</sup> the Black.* 9. *Sole Companion, Henenit the Black.* 10. *Superintendent of Prophets, Heny the Black.*

<sup>1</sup> According to my notebook the correct reading here is , *Heneny*.

ROOM F: EAST WALL OF SERDAB:  
SOUTH OF BREAK  
(Pl. XXXIX, 3)

This wall, as apparently the north and most of the west wall also, differs from the south wall in having, or in having had, five registers in the same space that the last-named wall has only four. The southern break in the east wall seems to be due to the cutting of the burial-shaft referred to on p. 46.

Register 1

Reading from right to left in this and the other four registers:

1. *Superintendent of Prophets, Heny.<sup>1</sup>* 2. *Treasurer of the King of Lower Egypt, Henenit.* 3. *Sole Companion, Heny the Black.* 4. *Governor, Henenet.* 5. . . . *Heny.<sup>2</sup>*

Register 2

1. *Superintendent of Prophets, Heny.* 2. *Superintendent of Upper Egypt, Heneny.* 3. *Governor, Pepi'onkh.* 4. *Superintendent of Prophets, Henenit.* 5. *Treasurer of the King of Lower Egypt, Heny.* 6. *Lector (?), Henen[it the Black](?)<sup>3</sup>*

Register 3

1. *Governor, Heny the Black.* 2. *Sem-priest, Heny the Black.* 3. *Chief Lector, Heny the Black.* 4. *Superintendent of Prophets, Heny the Black.* 5. *Governor, Pepi'onkh.* 6. . . . , *Henenit* (lower part of figure and name only preserved).

Register 4

1. *Treasurer of the God, Henenit the Black.* 2. *Superintendent of the Two Granaries, Henenit the Black.* 3. *Treasurer of the King of Lower Egypt, Heny the Black.* 4. *Sole Companion, Henenit.* 5. *Superintendent of Prophets, Heny the Black.* 6. . . . *Hen....<sup>4</sup>*

Register 5

1. *Superintendent of Upper Egypt, Henenit the*

<sup>1</sup> Fig. 1 of this register is under fig. 2 of the register above.

<sup>2</sup> Upper part of figure and title destroyed.

<sup>3</sup> Figure destroyed except for staff and left hand.

<sup>4</sup> Figure and practically all the text destroyed.

*Black.* 2. *Governor, Heny the Black.* 3. *Chief Justice and Vizier, Henenit the Black.* 4. *Chief Lector, Heny the Black.* 5. *Sem-priest, Heny the Black.*

ROOM F: EAST WALL OF SERDAB:  
UNDER BREAK  
(Pl. XXXIX, 2)

Register 1

Reading from right to left:

Traces of lower parts of four figures. The name of fig. 4, *Heny*, is still visible.

ROOM F: EAST WALL OF SERDAB:  
NORTH OF BREAK  
(Pl. XXXIX, 1)

Register 1

Reading from right to left in this and the other three registers:

1. Front part of figure destroyed along with text. 2. *Governor, Henenit.* Under these two figures is a hieratic graffito, for which see Pl. LXV, 3. 3. *Chief Lector, Heny.* 4. *Superintendent of Prophets, Henenit.* 5. *Companion, Heny.* 6. *Lector, Heny.* 7. *Ship's Scribe, Heny.* 8. *Scribe of a Phyle, Henenit.* 9. *Regulator of a Phyle, Heny.* 10. *King's Gentleman, Heny.* 11. *Sole Companion, Heny.* 12. *Lector, Heny.* 13. *Superintendent of Prophets, Henenit.*

Register 2

1. Front part of figure destroyed along with text. 2. *Superintendent of the Treasury, Henenit.* 3. *King's Gentleman, Pepi'onkh.* 4. *Chief Lector, Pepi'onkh.* 5. *Treasurer of the King of Lower Egypt, Henenit.* 6. *Superintendent of Prophets, Heny the Black.* 7. *Lector, Henenit.* 8. *Superintendent of Upper Egypt, Henenit.* 9. *Companion, Heny.* 10. *Superintendent of Prophets, Heny.* 11. *Chief Lector, Pepi'onkh.* 12. *Superintendent of the Treasury, Heny.* 13. *Sole Companion, Henenet.<sup>1</sup>*

Register 3

1. Front part of figure destroyed along with text. 2. *Superintendent of the Two Granaries,*

<sup>1</sup> The reading is quite certain.



*Henenit the Black*. 3. *Sem-priest, Heny*. 4. *Superintendent of Prophets, Henenit*. 5. *Lector, Heny*. 6. *Sole Companion, Heny*. 7. *Superintendent of Prophets, Henenit the Black*. 8. *Superintendent of the Treasury, Henenit the Black*. 9. *Companion, Heny*. 10. *Lector, Heny*. 11. *Superintendent of Prophets, Henenit*. 12. *King's Gentleman, Heny*. 13. *Governor, Heny*.

#### Register 4

Traces of last seven figures only.

9. . . . [*Hen*]y the Black (?). 10. . . . [*He*]nenit. 11. . . . y (?). 12. . . . *Henenit*. 13. . . . *Heny the Black*.

#### ROOM F: NORTH WALL OF SERDAB

(Pls. XXXVIII, L, 3, and LXV, 1 and 2)

#### Register 1

1. *Superintendent of Prophets, Heny*. 2. *Governor, Heny*. 3. *Treasurer of the King of Lower Egypt, Henenit*. 4. *Companion, Heny*. 5. *Lector, Heny*. 6. *Royal Attendant, Henenit*. 7. *Superintendent of the Granary, Heny*. 8. *Chief Perfumer (?)<sup>1</sup> Heny*. 9. *Superintendent of Prophets, Henenit*. 10. *Superintendent of the Treasury, Pepi'onkh*. 11. *Governor, Heny*.

#### Register 2

1. *Governor, Heny*. 2. *Superintendent of the Treasury, Heny*.<sup>2</sup> 3. *Treasurer of the King of Lower Egypt, Heny*. 4. *Superintendent of Prophets, Henenit*. 5. *King's Gentleman, Henenit*. 6. *Treasurer of the God, Heny*. 7. *Superintendent of the Treasury, Heny*. 8. *Lect[or], Henit* (sic). 9. . . . *enenit*. 10. Inscription destroyed. 11. . . . y.

#### Register 3

Almost entirely cut away.

1. *Governor, Heny*. 2. . . . *Heny*. 3-6 destroyed. 7. . . . y. 8. . . . y. 9-11. Destroyed.

#### Register 4

Entirely destroyed except for the end of the base of fig. 1.

#### ROOM F: WEST WALL OF SERDAB:

SOUTH OF DOORWAY

(Pl. XXXVII)

There are only three registers on the portion of the wall south of the entrance to the serdab, and also on that part of the wall between the doorway and the break. Note that this break in the west wall was made to accommodate the western end of the burial-shaft in the floor of the serdab (see above, p. 46 left and Pls. I and LXV, 1), and that when the break in question was hacked out into its present shape, at least one figure in each register to the south and north of it was entirely or partly cut away.

#### Register 1

Reading from left to right:

1. *Superintendent of Prophets, Henenit the Black*. 2. *Governor, Heny the Black*. 3. *Sem-priest, Henenit*. 4. *Superintendent of Prophets, Heny the Black*. 5. *Lector, Heny the Black*.

#### Register 2

1. Front part of figure, name and title destroyed. 2. *Superintendent of Prophets, Henenit the Black*. 3. *Chief Lector, Heny the Black*. 4. *Sem-Priest, Henenit the Black*. 5. *Superintendent of Upper Egypt, Heny the Black*.

#### Register 3

1. Completely destroyed. 2. Inscription and most of figure destroyed. 3. *Sole Companion, Heny the Black*. 4. *Royal Attendant, Henenit the Black*. 5. *Superintendent of Prophets, Heny the Black*.

#### ROOM F: WEST WALL OF SERDAB:

BETWEEN DOORWAY AND BREAK

(Pl. XXXVII, 2)

#### Register 1

Reading from left to right:

1. *Governor, Heny*. 2. *Superintendent of Prophets, Heny*. 3. *Superintendent of the Treasury, Henenit*. 4. *Companion, Heny* (paint only). 5. . . . *Heny*.

#### Register 2

1. *Governor, Henenit*. 2. *Superintendent of*

*Upper Egypt, Heny*. 3. *Superintendent of the Two Granaries, Heneny*. 4. *Companion, Heny* (paint only).

#### Register 3

Traces of five figures.

1. . . . *Heny the Black*. 2. . . . *it the Black*. 3-5. Inscriptions destroyed.

#### Register 4

Traces of base of fig. 1, remainder destroyed.

#### ROOM F: WEST WALL OF SERDAB:

NORTH OF BREAK

(Pls. XXXVII, 3, and LXV, 1)

#### Register 1<sup>1</sup>

Reading from left to right in this and the other registers:

1. Front of figure, name, and title destroyed. 2. *Superintendent of the Treasury, Hen*. . . . 3. *Lector, Heny*. 4. *Governor, Henenit*. 5. *Superintendent of Prophets, Pepi'onkh*. 6. *Chief Lector, Heny*. 7. *Sem-Priest, Heny the Black*. 8. *Ship's Scribe, Henenit*. 9. *Superintendent of Prophets, Henenit*. 10. *Treasurer of the King of Lower Egypt, Heny*. 11. *Lector, Heny*.

#### Register 2

1. Front part of figure, title, and name destroyed. 2. *Superintendent of the Two Granaries, Henenit*. 3. *Superintendent of Upper Egypt, Heny*. 4. *Treasurer of the King of Lower Egypt, Heny*. 5. *Sole Companion, Heny*. 6. *Treasurer of the King of Lower Egypt, Heny*. 7. *Superintendent of Prophets, Henenit*. 8. *Lector, Henenit*. 9. *King's Gentleman, Heneny*. 10. *Superintendent of Prophets, Pepi'onkh*. 11. *Governor, Heny*.

#### Register 3

1. Almost entirely destroyed. 2. (Head damaged.) *Superintendent of Prophets, Pepi'onkh*. 3. *Scribe of a Phyle, Heny*. 4. *Companion, Henenit*. 5. *Superintendent of Prophets, Henenit*. 6. Blank space. Figure neither drawn nor cut, but surface squared in ink lines for drawing in the figure.

<sup>1</sup> Note that this register is below the level of any other bottom register on this or any of the other walls.

7. *Companion, Heny*. (Roughly executed in paint.) 8. *Superintendent of Prophets, Heny*. 9. *Treasurer of the King of Lower Egypt, Heny*. 10. *Superintendent of Prophets, Pepi'onkh*. 11. *Companion, Heny*.

#### Register 4

1 and 2 entirely missing. 3. Base only. 4. . . . *nenit*. 5. . . . *Heny*. 6. . . . *ny*. 7. . . . *Heny*. 8. . . . *Pepi'onkh*. 9. *Chief [Lector], Henenit*. 10. . . . *Heny*. 11. *Inspector of Prophets, Henenit*.

#### ROOM F: SOUTH WALL: UPPER RELIEF

(Pls. XLI and LXIV, 2)

This relief depicts Pepi'onkh inspecting his livestock. Seated at the west end of the wall he holds a pen or short stick in his right hand and a whip or whisk made of three fox-skins<sup>1</sup> in his left. The inscription above his head designates him: *Governor, Treasurer of the King of Lower Egypt, Sole Companion, Lector, Superintendent of Upper Egypt, Superintendent of the [Two] Granarie[s], Superintendent of the Two Swamps, Superintendent of the Treasury, Superintendent of Prophets, Heny, whose good name is Henenit*.

A long column of text in front of him informs us that he is *viewing the bulls and all the small cattle from his towns*.

The beasts which are being led into his presence are arranged in four registers.

#### Register 1

An official, armed with a stick, ushers in a bowing peasant who leads a long-horned bull. The official says to the peasant, who is labelled *Drover, Make a proper bow*, and at the same time emphasizes his words by pressing down the latter's head with his spare hand. Above the bull is written *300 young longhorns*. Yet another bull labelled *Young Longhorn* is driven by a man brandishing a stick.

<sup>1</sup> Cf. *Rock Tombs of Meir*, iv, Pls. XIV and XXIII, and see above, pp. 40 left and 41 right.

<sup>1</sup> See *Wb*, i, p. 152, 12.

<sup>2</sup> See Pl. LXV, 2.



## Register 2

Another drover, bowing slightly, leads in a bull, above which is written *1400 steers*. Above a second bull with downward-curving horns are the words *1300 steers*. A third animal, a long-horned cow, is being driven by a man with a stick. Above the cow is written *500 cows (?)*.

## Register 3

A *Drover* leads along a hornless ox, above which is written *500 young longhorns!* They are followed by a long-horned ox and a long-horned cow which are being driven by a man behind them. Above the ox is written *1400 short-horned bulls*, and above the cow *300 cows*. Above this again is the exhortation: *Come along in good order*.

## Register 4

Here is another *Drover* followed by a flock of goats. Above the second and third goats are the words: *32,400 males*. Yet another *Drover*, who brings up the rear, carries a stick, a skin-bag, and a pot suspended from a cord.

## THE INK DRAWINGS IN ROOM F

(Pls. XLII, XLIII, LXIII, 2, and LXIV, 1)

The remarkable drawings in black ink which are to be seen on the east and west walls of Room F depict the processions to and from the Tent of Purification (*ibw*) and the Embalmer's Workshop (*wbt wt*), and also, in somewhat summary and allusive fashion, the rites performed therein. On the west wall the drawings occupy three registers, as they were also intended to do on the east wall. However, as we shall see, this intention, apart from some minor preliminaries, was never carried out.

We shall discuss the proceedings here portrayed as briefly as possible, as they have been dealt with in such detail by the late Dr. Bernhard Grdseloff in his *Das ägyptische Reinigungszelt*.<sup>1</sup> Furthermore, in his review of Grdseloff's

<sup>1</sup> In the series *Études égyptiennes*, premier fascicule, Cairo, 1914; see also the same scholar's 'Nouvelles données concernant la Tente de Purification' in *Ann. Serv.* li, pp. 129 ff., an important contribution to this study.

treatise in *Ann. Serv.* xl, pp. 1007 ff., Dr. Drioton has made some suggestions as to what was the actual layout of the Tent of Purification and of the Embalmer's Workshop, which are, in our opinion, most convincing. We are thus left with nothing original to say, apart from correcting a few errors in Grdseloff's publication, arising from the fact that he had only Blackman's photographs to work on, and these, owing to the dirty condition of the walls, are in many places obscure. Moris Effendi's careful reproductions of the ink drawings will, therefore, be warmly welcomed by Egyptologists who are interested in ancient Egyptian funerary ritual.

The burial rites of the ancient Egyptians consisted, as Grdseloff, *Reinigungszelt*, p. 4, points out, of two important ceremonies, separated the one from the other by a considerable space of time, sometimes, apparently, as much as 272 days, the period during which the corpse was in the hands of the embalmers. The First Ceremony is depicted on the east wall of Room F, the Second on the west wall.

At the beginning of the First Ceremony the sarcophagus, with the corpse inside it, was carried in procession from the house of the deceased to the river-side, whence it was conveyed by boat over the water to the west bank. On this bank a tent (the *ibw* of our texts) had been set up, in which the corpse underwent purification before entering the hallowed region of the cemetery. Thence the procession moved on to the Embalmer's Workshop and with the taking over of the corpse by the embalmers the First Ceremony ended. Note that the illustrations make it clear that the bearers did not leave the sarcophagus with the embalmers, but took it away with them.

After the customary interval of time the Second Ceremony began with the funerary officiants journeying once more by water to the west bank whence they proceeded, the empty sarcophagus accompanying them, to the Embalmer's Workshop in order to claim the mummy and to place it, of course, in the sarcophagus. They then

marched in solemn procession to the Tent of Purification where the Rite of Opening the Mouth was almost certainly performed on the mummy's behalf.<sup>1</sup> With this rite and a procession to the cemetery, where the deceased was finally laid to rest, the Second Ceremony ended.

As Grdseloff points out, the Second Ceremony differs from the First mainly in the reverse order in which the Tent of Purification and the Embalmer's Workshop were visited.

## ROOM F: EAST WALL: FIRST CEREMONY

*Procession to the Tent of Purification and the Embalmer's Workshop*

(Pls. XLII, LXIII, 2 and LXIV, 1)

This ceremony falls into what may be termed seven episodes, the first two of which do not appear at Meir.

*Episode 1.* The bearers remove the sarcophagus from the house of the deceased, where the survivors remain mourning.

*Episode 2.* The funeral procession makes its way to the river-side from which the crossing in boats to the west bank is to be undertaken.

## Register 1

(Pls. XLII, LXIII, 2, and LXIV, 1)

*Episode 3.* The crossing over the water to the west bank. With this the Meir series of episodes begins.

Here we see the vessel containing the sarcophagus being towed across the water by two other boats. The members of the funeral cortège are already on board.

In the stern stands a *Master-Mariner* (lit. *Overseer of Sailors*) and nearby him is a steersman who bears neither name nor title. Close to the latter squats one of a pair of female mourners bearing the appellation *Kite*,<sup>2</sup> while the man who stands in front of her, to the left of the

<sup>1</sup> See Grdseloff, op. cit., pp. 36 ff.

<sup>2</sup> The two female mourners, the so-called *Kites*, impersonated Isis and Nephthys who were supposed to have lamented for Osiris in the form of these birds.

sarcophagus, is an *Embalmer*. The sarcophagus appears to be a rectangular box with a palmetto-cornice lid, and stands under a canopy supported by four slender posts. To the right of the coffin squats a *Senior Lector*, his left shoulder and breast crossed by a scarf. Next to him again squats a *Master-Embalmer* holding a staff in his left hand, while to the right of him crouches the second *Kite*. In the bow stands another *Master-Mariner*, propelling or guiding the ship with a long pole. In front of the ship is written: *Complete this towing quickly*, words probably addressed by the last-mentioned sailor to his opposite number on the second towing-ship immediately in front of him. Thereupon the man thus addressed calls out to his steersman: *Make straight for the West*, and receives the reply: *Behold, I am doing as you wish*.

These two men and the boat in which they are travelling have been almost entirely obliterated by the subsequent insertion here of a façade-stela,<sup>1</sup> although the ropes attaching the boat with the sarcophagus to the towing-ship in question are plainly indicated. The two lines of text given above are still clearly visible above the stela, written in a single, horizontal line, separated from one another by an upright black dividing line.

It is impossible to say who was journeying in the second towing-boat, but the leading boat and its occupants are well preserved. The boat carrying the sarcophagus is either made of papyrus or so constructed as to imitate such a boat, while the leading towing-boat is clearly built of timber and somewhat resembles a Venetian gondola.

The mainmast, yard-arms, and sails of this boat have been lowered and rest on two stout crutches, one amidships and one astern. In front of the cabin (?) astern stands a man with hands at sides, and on a platform to the left of and close to the crutch astern squats the steersman manipulating the steering-oars.

In the waist of the ship are eight oarsmen

<sup>1</sup> See above, p. 46 left.



rowing for all they are worth. In the bow stands a boatman wielding a long pole in his right hand and signalling with a cloth in his left. Immediately facing him is a man sitting on his haunches. None of these men is assigned any name or title. The bow of the ship is decorated with the emblem which is often spoken of as the 'tie of Isis'.

Above the whole length of the vessel, in a horizontal line, is written: *What a successful voyage! We have completed the journey. See, the ships have arrived.*

This suggests that the ships are supposed to have already reached their destination in safety.

*Episode 4.* The ship carrying the sarcophagus being towed to the landing-stage after completing the crossing.

Standing in the stern and tying a rope round one of the steering-oars is a *Master-Mariner*, in front of whom is the steersman attending to the steering-oars. Immediately to the left of the sarcophagus stands an *Embalmer* and immediately to the right of it a *Lector* holding a papyrus-roll in his right hand. In front of him squats another *Embalmer*. In the bow we see a second *Master-Mariner* guiding, or propelling, the vessel with a long pole. He thus addresses his fellow in the stern: *Ho! Take hold of this rope of yours firmly.* To which comes the usual reply: *I will do as you wish.*

On land eight men pull at the tow-rope. Between them and the boat is written: *Escorting right up to the Tent of Purification*, while above them in a long line we read: *This is the escort of an honoured one (to be repeated twice). A very happy old age!*

#### Register 2

(Pls. XLII and LXIV, 1)

*Episode 5.* The funeral procession wends its way to the Tent of Purification.

Three men carry the sarcophagus on a lion-bier. In front of them walk a *Lector* with a papyrus-roll in his right hand, which dangles at his side, an *Embalmer* wearing a scarf over his

right shoulder and, like a *Master-Embalmer*, holding a staff and  $\dagger$ -sceptre, and thirdly a *Kite*. Behind the bearers march four more funerary officiants, another *Kite*, a *Master-Embalmer* wearing a scarf over his left shoulder and holding a staff in his right, and a  $\dagger$ -sceptre in his left hand, a *Lector*, his left hand grasping a papyrus-roll, and lastly an *Embalmer* with a staff in his right hand.

Beneath a representation of the Tent of Purification, in which, presumably, they are supposed to be standing, are ranged twelve men in two groups of six. In the right-hand group all the men are looking towards the procession which is advancing towards them. Of the six men in the other group four are looking in the same direction as the men in the right-hand group, and of the remaining two one turns his head round to look in the opposite direction, while the other faces left entirely, as though about to follow the procession as it leaves the tent.

The plan and general structure of the Tent of Purification is fully described by Grdseloff, and this description is corrected and greatly improved upon by Drioton in his above-mentioned review.<sup>1</sup>

*Episode 6.* The funeral procession leaves the Tent of Purification and arrives at the *Embalmer's Workshop*.

The three men bearing the sarcophagus on a lion-bier are preceded by a *Lector*, an *Embalmer* holding staff and sceptre and wearing a scarf over his left shoulder, and by a female mourner labelled *Kite*. Above the bearers is written: *Escorting to the Embalmer's Workshop. A very happy old age!*

The representation of the *Embalmer's Workshop*, a combination of an elevation and a ground plan, has been most satisfactorily elucidated by Drioton in his already twice-cited review.<sup>2</sup> Above this representation is written: *Escorting to the Workshop of the Embalmer.*

<sup>1</sup> See *Ann. Serv.* xl, pp. 1008 ff.

<sup>2</sup> Op. cit. xl, pp. 1011 f.

*Episode 7.* The presentation of food- and drink-offerings in the *Embalmer's Workshop* after the delivery of the body.

In the middle of what was probably the main room in this edifice is a vast collection of food- and drink-offerings which is continued in the form of a frieze across the full width of the top of the scene. To the right of this pile of offerings stands a *Lector*, in his usual garb, reading from a papyrus-roll. He is *summoning* (the deceased) *to the meal*.<sup>1</sup> Next to him an officiant, evidently another *Lector*, with a papyrus-roll in his right hand and with his left hand upraised, is said to be *making an oblation*. He is followed by an *Embalmer* carrying staff and sceptre and wearing a long scarf over his left shoulder, and behind him again stands a *Kite*. To the left of the heaped-up offerings and facing them stand three figures, a male *Mourner* with uplifted arms,<sup>2</sup> another *Kite*, and a man with his hands hanging beside him. In front of his face have been inserted in heavy black hieroglyphs the name and title *the Scribe, Zeshshen*. Behind this third figure is the back door of the *Embalmer's Workshop* through which the funeral procession will eventually take its way.

That there was originally intended to be a third register, as on the west wall, may be surmised from the fact that the top border has been drawn in and also two figures in the centre of the register facing right, who may have formed part of the group carrying the now empty sarcophagus.

ROOM F: WEST WALL: SECOND CEREMONY  
*Procession to the Embalmer's Workshop, the Tent of Purification, and thence to the place of burial in the Cemetery*  
(Pl. XLIII)

This ceremony comprises eight episodes of which, at Meir, the concluding one is incomplete

<sup>1</sup> Cf. *Rock Tombs of Meir*, iii, p. 29, n. 11, and p. 36.

<sup>2</sup> This gesture of mourning is still prevalent in Egypt; see, e.g., W. S. Blackman, *The Fellāḥin of Upper Egypt*, p. 110, fig. 50.

owing to a break in the wall (see above, p. 45 right). These eight episodes occupy three registers.

#### Register 1

(Pl. XLIII)

*Episode 1.* The funerary officiants are conveyed across the water to the west bank.

At the south end of the register four persons are about to enter a boat, possibly constructed of papyrus (see above, p. 51 right), which is moored to the bank by a hawser attached to a short post. These persons are a *Sole Companion and Lector*, wearing the usual scarf and holding a papyrus-roll in his right hand, a *Kite*, an *Inspector of Embalmers*, who carries a staff in his left hand, and lastly a *Master-Embalmer*, with a  $\dagger$ -sceptre in his right hand, a staff in his left, and a long scarf hanging from his left shoulder. It is surely to this group of persons that the words *Escorting to the ship* refer.

To the right of the persons just described we see the *Inspector of Embalmers* walking up the gangway<sup>1</sup> to embark on the ship. A sailor, bending over the plank and pressing on it with both hands, says: *I am keeping this gangway steady.*

The officiants are now on board, the *Lector*, two *Kites*, and the *Inspector of Embalmers* who is depicted standing in the stern. To the left of the last-named is a squatting steersman, designated *Master-Mariner*, working the steering-oar.

It would appear that the *Inspector of Embalmers* half-way up the gangway is meant to be the connecting link between the group of officiants still on land and what is probably intended for the same group<sup>2</sup> at their stations aboard the boat.

Between the two *Kites*, both of whom face left, is a sarcophagus with palmetto-cornice standing beneath a canopy supported on four

<sup>1</sup> See Grdseloff, *Ann. Serv.* xlii, pp. 124 f.

<sup>2</sup> But observe that the party on land comprises only one *Kite*, while the officiants in the boat do not include a *Master-Embalmer*. However, as we are about to point out, one of the figures labelled *Inspector of Embalmers* possibly represents him.



slender posts, just as we find depicted in Episode 3 on the east wall. However, here there is in addition what may be intended to represent the barrel-vault of the sarcophagus lid.

To the right of the boat are four men carrying various vessels and a table, that are probably part of the funerary furniture. It seems possible that these persons are supposed to be walking along the river-bank, as they are depicted on the same level as the men shown towing the boat to land at the end of this register. Alternatively they may be loading the boat, or may actually be on board!

*Episode 2.* The arrival at the west bank.

The ship is now being towed to land by a number of men, the officiants still remaining on board. Of the former only one figure and traces of a second survive, owing to the break in the wall (see above, p. 45 right). Above the men towing was written a horizontal line of text, of which all that now remains is the end of the word *ibw*, i.e. a partly destroyed *ibw* and the determinative depicting the Tent of Purification.

In the bow of the towed vessel stands a *Master-Mariner*, who wields a forked pole in his right hand and waves what looks like a handkerchief in his left. In front of him is written *The West*, probably his utterance and indicating the destination of the vessel. The man behind the *Master-Mariner* is labelled: *Embalmer*, but as he is attired in the same manner as the *Master-Embalmer* who figures in Episode 1 and carries both  $\dagger$ -sceptre and staff, he probably represents that functionary himself. Next to him is the *Lector*, wearing his scarf and holding a papyrus-roll in his right hand. On either side of the cabin or shrine sheltering the sarcophagus squats a *Kite*, no longer standing as in the previous picture, but squatting with left hand laid on breast. Note that here there is no indication of what may be a barrel-vaulted lid. The steersman manipulating the steering-oars is yet another *Master-Mariner*, while right astern stands the *Inspector of Embalmers*.

### Register 2

(Pl. XLIII)

*Episode 3.* Procession to the Embalmer's Workshop to fetch the now embalmed body. Only at Meir.

The three men who carry the empty sarcophagus on a lion-bier are represented as saying: *Behold, this is the escorting of an honoured one.*<sup>1</sup> An *Inspector of Embalmers* walks in front of them, his name *Nöfersetj* being crudely written in solid black signs. He is immediately preceded by a *Lector* whose other title and name, *The Scribe, Zeshshen*, are mere scribbles and obviously inserted in the wrong place.

Five men march behind the bearers. The first of these is an *Inspector of Embalmers*, in front of whose face is written in solid black hieroglyphs: *The Scribe, Zeshshen*. Next come two *Senior Lectors*, each wearing the lector's scarf and carrying a roll in his left hand. Of the two remaining persons little is left owing to the already mentioned break in the wall. The one in front is a *Kite* and the other an *Inspector [of Embalmers]*.

*Episode 4.* Proceedings inside the Embalmer's Workshop. Only at Meir.

Funerary officiants are represented as inside the Embalmer's Workshop, performing ceremonies for the deceased. Between this group of persons and those depicted in Episode 3 is a combined ground-plan and elevation of the Embalmer's Workshop, corresponding to that on the east wall with which we have already dealt, referring the reader to Drioton's interpretation of the drawing.

Seven members of the funeral cortège are depicted inside the Embalmer's Workshop, four to the right and three to the left of a heap of food-offerings. Further offerings are represented in a frieze which extends right across the top of the scene.

To the right of the offerings and facing them

<sup>1</sup> A more suitable translation, perhaps, would be: *See, this is how we escort an honoured one.*

is a *Lector* reading from a papyrus-roll. Above him is written: *Reading a book by the Lector*. In front of his face is roughly scribbled the name *Zeshshen*. Behind him stands an officiant, apparently another *Lector*, in front of whom the name *Iri* is scribbled, holding an unopened book in his right hand, while his left is upraised and extended. Above his head we read: *Making an oblation*. Behind him again is a *Master-Embalmer*, staff in right, and  $\dagger$ -sceptre in left, hand. His scarf as usual hangs over his right shoulder. Part of his title is broken away.

The last of the four figures is a *Kite* whose title and head have been effaced.

Immediately to the left of the offerings is a *male Mourner*, his upraised hands almost level with the top of his head,<sup>1</sup> accompanied by a *Kite* and an *Embalmer*, behind the latter of whom is the back door of the building.

*Episode 5.* The cortège leaves the Embalmer's Workshop.

Three bearers followed by a *Master Embalmer* have left the Embalmer's Workshop by way of the back door. The sarcophagus, now no longer empty, is as usual carried on a lion-bier. Above the bearers is written: *Behold, this is the escorting of an honoured one*. Above the door, behind the *Master-Embalmer*, is a vertical line of text giving the object of this journey: *An escorting to the Tent of Purification*.

### Register 3

(Pl. XLIII)

*Episode 6.* The cortège proceeds to the Tent of Purification.

The members of the procession just described are increased by more officiants who are coming from a building, presumably the dead man's house. Note that the house and four of the five figures following the bearers of the sarcophagus are in low relief as is part of the fifth figure, whereas the rest of the drawings have fortunately not received the attentions of the sculptor.

<sup>1</sup> See above, p. 53 left with n. 2.

The two men bringing up the rear of the procession are a *Sole Companion* and a *Lector*. They are preceded by two more *Lectors*. The foremost of these alone wears the lector's scarf, and in front of him has been inserted in solid black: *Scribe of the House of Sacred Books of the Great House, Pepi-ihyemza*. Between the title and the accompanying name there has apparently been very roughly scribbled the name *Iri*, but this is far from certain and so it does not appear in our reproduction of the ancient drawing. Directly behind the three bearers of the sarcophagus walks a *Kite*. Above the bearers in two horizontal lines is written: *Escorting to the Tent of Purification. A very happy old age among those in honour with the great god and Lord of the West!*

Three men head the procession, whose titles, reading from left to right, are respectively *Master-Embalmer*, *Senior Lector*, and *Companion* (sic).

*Episode 7.* Proceedings in the Tent of Purification.

The representation of the tent here given is virtually identical with that on the eastern wall. Eight men are shown as inside or possibly as standing on a platform in front of the tent, four facing left and four facing right. In front of the party of four men on the left is another man before whose face is roughly scribbled: *The Scribe, Zeshshen*. He is either about to join the four men he faces or he may be heading the procession recently described. It seems possible that the two groups of four men represent the same persons receiving the cortège and watching its departure. This departure will no doubt have immediately taken place on the conclusion of the Rite of Opening the Mouth.<sup>1</sup> The heading, which extends over a considerable part of the scene, is written in a horizontal line of large hieroglyphs: *Escorting to the Tent of Purification of the first day. A very happy old age with his god!*

<sup>1</sup> See Grdseloff, op. cit., pp. 36 ff.



## Episode 8. The Procession to the Necropolis.

The register ends with a representation of three men, each entitled *Embalmer*, carrying away the sarcophagus from the Tent of Purification. Above their heads we read: *See, it is the escort of an honoured one.*<sup>1</sup>

Above the heads of the last group, and moving in the same direction, are five men carrying various vessels and a table, exactly like the party of four men in register 1. These objects, as sug-

gested above, are probably part of the funerary furniture, but perhaps had also been used during the celebration of the Rite of Opening the Mouth.

The scene of the actual interment of the corpse, depicted in some detail in the tomb of Idu,<sup>1</sup> does not occur here at Meir, where the usual border of oblongs shows that the third register is quite unaffected by the break in the north end of the wall.

<sup>1</sup> See above, p. 54 right with n. 1.

<sup>1</sup> See Grdseloff, op. cit., p. 18.

## ADDITIONS AND CORRECTIONS

- PAGE 1, footnote 1. Add:—Kees, *Beiträge zur altägyptischen Provinzialverwaltung und der Geschichte des Feudalismus* (Nachr. Göttingen), 1932, i, pp. 85 ff.; Kees, *Kulturgeschichte*, pp. 187 f.
- „ 6 right, footnote 2. Add:—For the use of *nfr* n see J. Sainte Fare Garnot, *L'appel aux vivants*, p. 34, n. 6 a.
- „ 7 left. For the name *Bui* cf. Ranke, *Personenamen*, 94, 23. 24, and for *Biu* see op. cit. 93, 14.
- „ 10 left. For a headrest (found at Meir in 1912) belonging to a man named 'Ankhu who is possibly identical with our *Inspector of Embalmers*, see *Ann. Serv.* xiii, p. 164.
- „ 25 right, footnote 1. Add:—Professor Fairman points out that Montet seems to imply that when the metal is molten it is *hr nfr*.
- „ 29 left. Professor Fairman suggests that *rir* is corrupt and should be emended *rif*; cf.  $\overline{\text{r}}\overline{\text{f}}$ , *Bersheh*, i, pl. xxxi;  $\overline{\text{r}}\overline{\text{f}}$ , *Beni Hasan*, ii, pl. iv.
- „ 33 left, line 30. Professor Fairman wonders if  $\overline{\text{r}}\overline{\text{f}}\overline{\text{r}}$  is not really an example of the old confusion between *sš* and *sn*.  $\overline{\text{r}}\overline{\text{f}}$ , *Wb.* iv. 279, is a common writing of  $\overline{\text{r}}\overline{\text{f}}$ ,  $\overline{\text{r}}\overline{\text{f}}\overline{\text{r}}$  etc., *Wb.* iv. 295. Can one suggest, therefore, an original  $\overline{\text{r}}\overline{\text{f}}\overline{\text{r}}$  = *sš(r)* misunderstood as  $\overline{\text{r}}\overline{\text{f}}\overline{\text{r}}$ ?

THE TOMB-CHAPELS A, NO. 4 (THAT OF HĒPI THE BLACK), D, NO. 1 (THAT OF PEPI), AND E, NOS. 1-4 (THOSE OF MENIU, NENKI, PEPI'ONKH, AND TJETU)

THE TOMB-CHAPEL OF HĒPI THE BLACK (A, NO. 4)

FOR a description of this tomb-chapel, the standing of its owner, and for his possible relationship with the family of Ni-ankh-Pepi the Black, see *Rock Tombs of Meir*, i, pp. 6 and 10 f. All traces of the tomb have vanished, for it has been com-

pletely overwhelmed with a mass of sand, the removal of which would have been far too costly a work for us to undertake. As has been pointed out above on p. 5 right, the tomb-chapel of Ni-ankh-Pepi is threatened with the same fate.

THE TOMB-CHAPEL OF PEPI (D, NO. 1)

(Pls. III, XLIV-XLVI and LXVI, 1 and 3)

THIS tomb-chapel, for an earlier description of which see *Rock Tombs of Meir*, i, p. 6, is situated some 100 yards north of D, No. 2, the tomb-chapel of Pepi'onkh the Middle. It consists of a single room, roughly hewn and measuring about 2.50 metres in breadth, about 1.50 metres in depth, and 1.50 metres in height. There is a burial-shaft in the north-west corner. Despite Blackman's remarks in op. cit., i, loc. cit., the reliefs are not without some merit, especially that of the female harpist on the south wall (see Pls. XLV and LXVI, 3). Traces indicate that the original ink drawings were of good quality. The reliefs show no signs of having been painted. The west wall is left very rough and uneven, as are the west end of the north and south walls, and the whole of the floor. The chamber is entered by a doorway in the east wall (see Pls. III and LXVI, 1). The outer face of this wall bears no inscription nor any other form of decoration; it has been left very much in the rough.

EAST WALL: NORTH OF THE ENTRANCE

(Pl. XLIV, 1)


Here are standing figures of Pepi and his wife with attendants. In front of the upper part of Pepi's head are two short horizontal lines of text, now illegible except for the name *Pepi*. His wife is designated:  $\overline{\text{r}}\overline{\text{f}}\overline{\text{r}}$ .

In front of Pepi stand three men placed one above the other. The lowest is the *King's Gentleman*, *Heni*. The names of the other two are destroyed. We can make nothing of the signs under Pepi's kilt which seem to be  $\overline{\text{r}}\overline{\text{f}}\overline{\text{r}}$ .

Behind the wife are six persons in three registers. In register 1 there are a woman and a man, the woman bearing a name of which one element is the word *wnšw*, 'wolf'. The man is possibly called Ahmōse (*'Iḥ-ms*). In register 2 there are again a woman and a man. The man's

<sup>1</sup> Read possibly  $\overline{\text{r}}\overline{\text{f}}\overline{\text{r}}$  rather than  $\overline{\text{r}}\overline{\text{f}}$ . Below it there is a clumsy and quite undecipherable sign.



name is illegible. In front of the woman is written in a vertical line . Two women occupy register 3. The name of one of them is quite illegible, the name of the other, preceded by the title *Royal Acquaintance*, is entirely obliterated.

EAST WALL: SOUTH OF THE ENTRANCE  
(Pl. XLIV, 2)

Here are three registers of reliefs, in the two lower of which is depicted the making of beer, in the uppermost the roasting of a goose over a brazier, side by side with a scene too much damaged to identify.

Register 1

In the left half is a man kneading dough, in the right a squatting woman shades her face with her left hand, and with her right hand seems to be doing something to a heap of loaves of bread. The accompanying texts are illegible.

Register 2

On the left a man is straining the mash, and to this process in the preparation of beer the injunction, *Strain this beer*, refers. On the right two men are bending over jars, into which one man seems to be pouring liquid, while his companion supplies them with clay stoppers. The texts accompanying the two men are unintelligible.

THE TOMB-CHAPEL OF MENIU (E, NO. 1)

(Pls. III, XLVII, XLVIII, and LXVI, 2 and 4)

THIS tomb-chapel, which consists of a single chamber, measures 3.25 metres in breadth, 2 metres in depth, and 1.25 metres in height. There is a burial-shaft in the south-west corner. For a general description see *Rock Tombs of Meir*, i, p. 7.

ENTRANCE: OUTER (EAST) FACE  
(Pl. XLVII, 1)

The doorway inscriptions are as follows:—

Lintel

In a single horizontal line of incised hiero-

Register 3

Sufficiently described above.

SOUTH WALL

(Pls. XLV and LXVI, 3)

There are three registers of scenes on this wall.

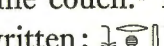
Register 1

Here is a scene, executed partly in black and red ink, depicting butchers at work. We can make nothing of the short accompanying text.

Register 2

A display of articles of food and drink without any explanatory text.

Register 3

A female harpist seated on a couch plays the harp for the entertainment of Pepi, who faces her, squatting on the same couch.<sup>1</sup> Above the harpist, Pepi's wife, is written:  *Royal Acquaintance Sresres* (?). The text above Pepi has entirely disappeared except for a couple of signs.

NORTH WALL

(Pl. XLVI)

Pepi and his wife are seated on either side of an offering-table, he on the left, she on the right. Between the legs of each figure and the leg of the table is a ewer and basin. There is no trace of any inscription on this wall.

glyphs: *The Royal Attendant, the honoured one, Meniu*.<sup>2</sup>



North Jamb: Outer Face

In a single vertical line of well-cut signs (in relief): *Prophet of Hathor, Our Lady of Cusae*. . . .<sup>3</sup>

South Jamb: Outer Face

Cut away except at the top beside the lintel.

<sup>1</sup> In his right hand he holds a short stick or pen. From his belt (?) a scribe's palette is suspended.

<sup>2</sup> The name is almost certainly  and not .

<sup>3</sup> Rest destroyed.

Here the signs are much weathered but there can still be read: *King's Gentleman, Companion of the House*,<sup>1</sup> *Men[iu]*, . . . by (?) *his son, his beloved* . . . .

North Jamb: Thickness

Remains of an inscription in incised signs: *An offering which the King gives (to) Osiris* . . . *Royal Attendant, King's Gentleman* . . . *Men*<sup>2</sup>[iu?].

South Jamb: Thickness

Cut away and no trace left of any inscription.

INTERIOR OF CHAPEL

WEST WALL NORTH OF ENTRANCE

(Pl. XLVIII, 1)

Here are ink-drawings arranged in three registers.

Register 1

Of the two persons one (on the right side), probably a woman, is broken away except for one hand. She may have been crushing corn in a hand-mill like that still used in Nubia. The woman facing her seems to be emptying the contents of a vessel on to the lower grinding-stone.

Register 2

A squatting man has thrust his right hand into a narrow jar with pointed base. His left hand lies on the body of the pot, which rests against his right knee and right foot. In front of him is a heap of grain (?). To the right of this heap is a man leaning over a big jar that has disappeared with much of the man's two arms.

Register 3

A man is cooking a spitted goose or duck over a brazier, and at the same time keeps the charcoal glowing with a fan which he waves in his left hand. His companion, who faces him, seems to be kneading dough.

<sup>1</sup> See *Rock Tombs of Meir*, i, p. 7, n. 2.

<sup>2</sup> Traces according to my notebook.

To the south of these three registers were once recorded the name and titles of the owner of the tomb-chapel in black ink. They were written in large hieroglyphs in a wide, vertical column. What is left of the text reads: *Royal Attendant, the honoured one*. . . .





Immediately to the north of these ink-drawings is a deep and roughly cut recess (see Pl. III).





WEST WALL: SOUTH OF ENTRANCE

(Pl. XLVIII, 2)

An ink-drawing depicts a woman standing, facing north, with her right hand at her side, her left hand holding some object that has now disappeared. Above her head is written in incised signs: *Royal Acquaintance*. . . . No trace is left now of any name. She is followed by a man holding a staff in his right hand. His legs have been almost entirely broken away. He is designated: *King's Gentleman, Companion of the House*, . . . .<sup>1</sup> Behind him is a small male figure with his back turned towards the two we have just been describing, and so facing south. His clenched right hand hangs beside him, and from it dangles a pot suspended by a cord. He seems to be carrying a bag or basket on his shoulder, supporting it with his upraised left hand. The accompanying inscription informs us that he is the *Ka-Servant, Hapdjef(ai)*.<sup>2</sup> Below this figure is a much-faded hieratic graffito (see Pl. LXVI, 4).

The north, west, and south walls of this chamber are just rough hewn, and only half the east wall south of the entrance and half of the same wall north of the entrance have been made smooth to receive the ink-drawings.

<sup>1</sup> Where the name should be are the signs . The  is doubtful and might be  or .

<sup>2</sup> The sign under the  is apparently  and is probably meant for  or .



## THE TOMB-CHAPEL OF NENKI (E, NO. 2)

(Pl. XLIX, 1 and 2)

ON the west wall a small seated figure of Nenki (in sunk relief) holding a staff survives. The accompanying inscription informs us that he was a *Sole Companion* and *Lector*.

There are some remains of the east wall containing the entrance. On the outer face of the south jamb of the doorway is part of a standing

figure of Nenki in sunk relief. He faces north (right) and wears a kilt with triangular front-piece. His open hand hangs beside him. The upper part of the figure is broken away. There is no accompanying text and no text or figure on any part of the north jamb.

## TOMB-CHAPELS OF PEPI'ONKH AND TJETU (E, NO. 3, AND E, NO. 4)

TOMB-CHAPELS E, No. 3, and E, No. 4, those of Pepi'onkh and Tjetu respectively, have both, so the chief Antiquities guard informed us, been entirely quarried away since Blackman's last visit to Meir in 1921. We can thus only refer the reader to *Rock Tombs of Meir*, i, p. 7, where are given the hieroglyphic writings of Pepi'onkh's and

Tjetu's names and titles as well as a short description of both chapels. Unfortunately Blackman's note-books which may have contained more information were, with most of his other possessions, destroyed by enemy action in May 1941.

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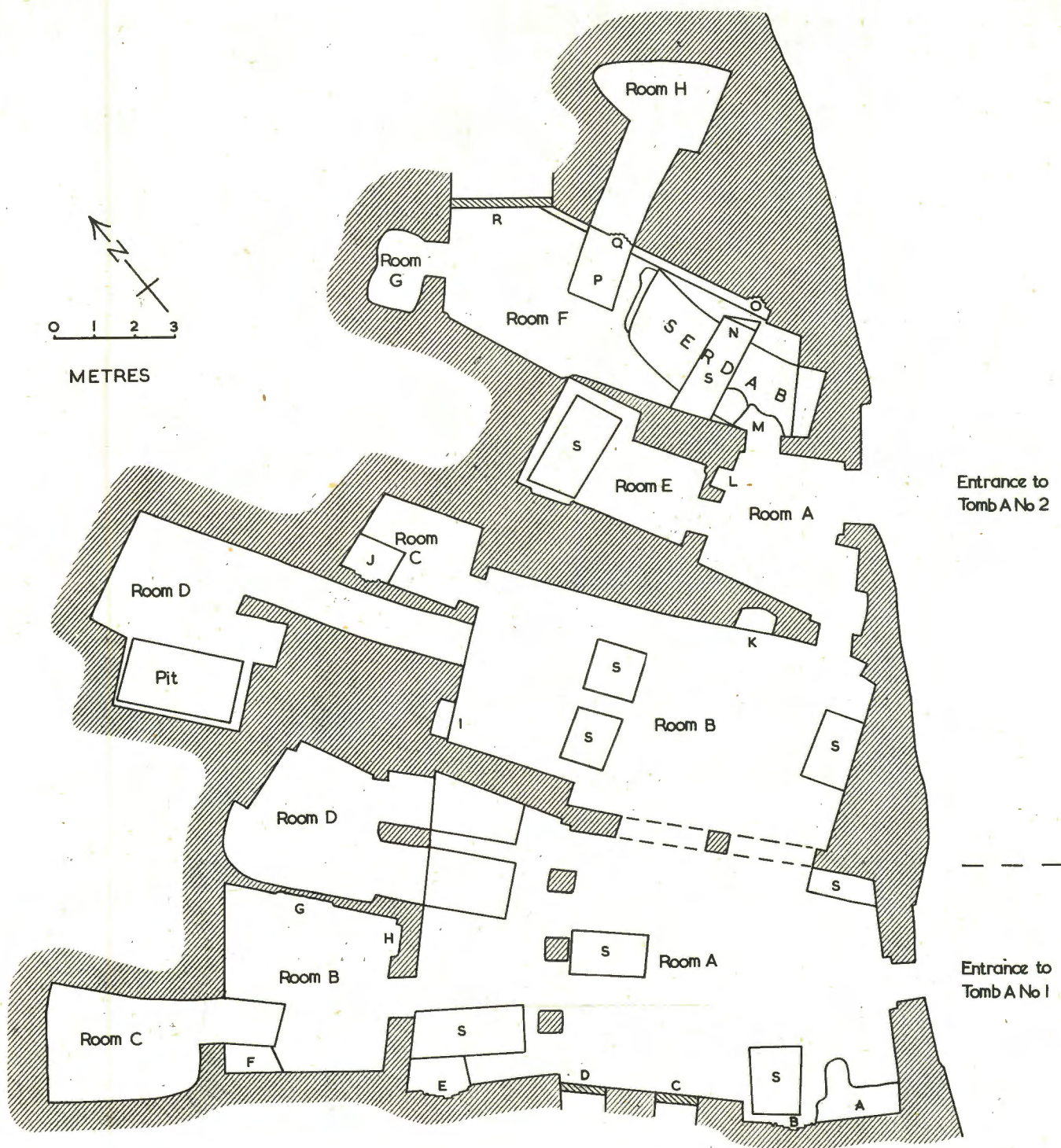
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PLATES





## TOMB-CHAPEL A, NO. 1

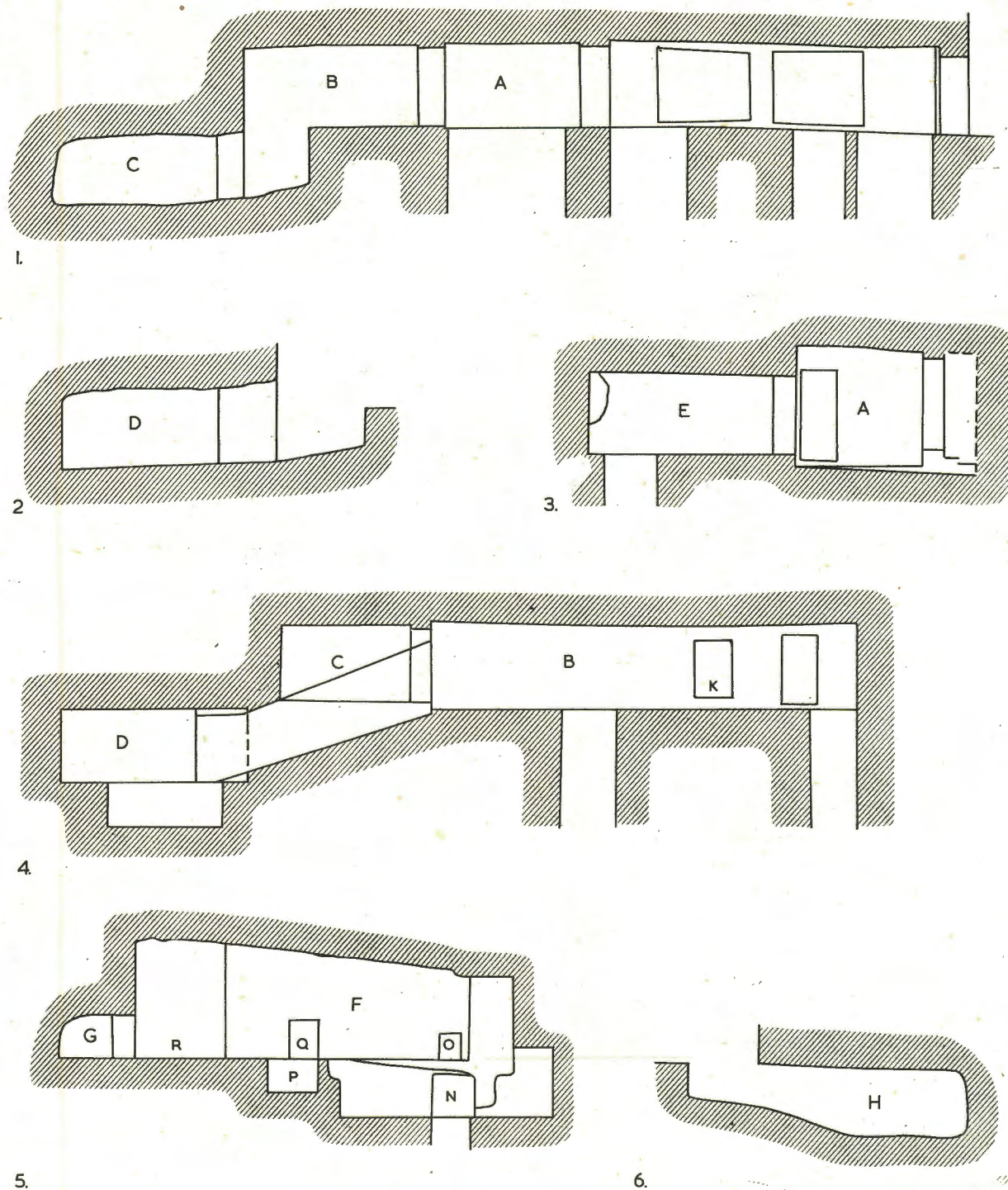
- A. ROUGH BLOCK ABOUT 1 METRE HIGH  
 B. FAADE-STELA  
 C & D. BLOCKED ENTRANCES TO HORIZONTAL SHAFTS  
 E. FAADE-STELA AND OFFERING-TABLE  
 F. ROUGH BLOCK ABOUT .15 METRE HIGH  
 G & H. UNFINISHED STATUE-RECESSES

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- I. STATUE-RECESS  
 J. FAADE-STELA AND OFFERING-TABLE  
 K & L. STATUE-RECESSES  
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 O. FAADE-STELA  
 P. SHAFT LEADING TO ROOM H  
 Q. FAADE-STELA  
 R. CEMENT PARTITION  
 S. SHAFTS

TOMB-CHAPELS A, NO. 1 AND A, NO. 2. GROUND PLAN



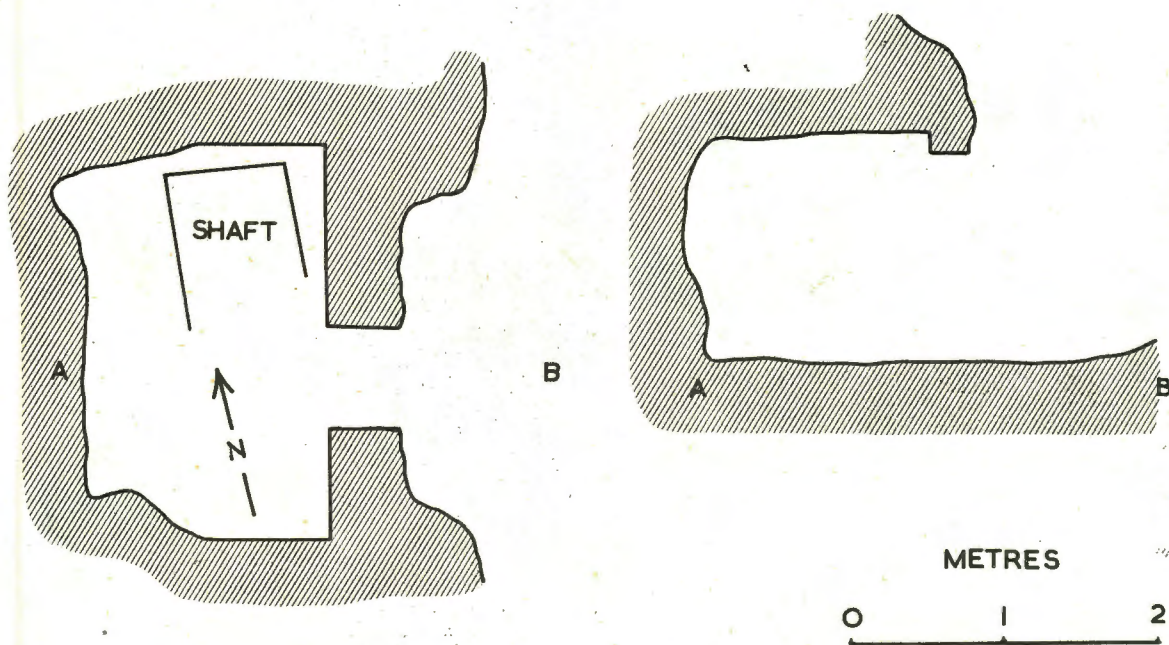


1. TOMB-CHAPEL A, NO. 1. ROOMS A, B, & C
2. TOMB-CHAPEL A, NO. 1. ROOM D
3. TOMB-CHAPEL A, NO. 2. ROOMS A & E
4. TOMB-CHAPEL A, NO. 2. ROOMS B, C, & D
5. TOMB-CHAPEL A, NO. 2. ROOMS F & G
6. TOMB-CHAPEL A, NO. 2. ROOM H

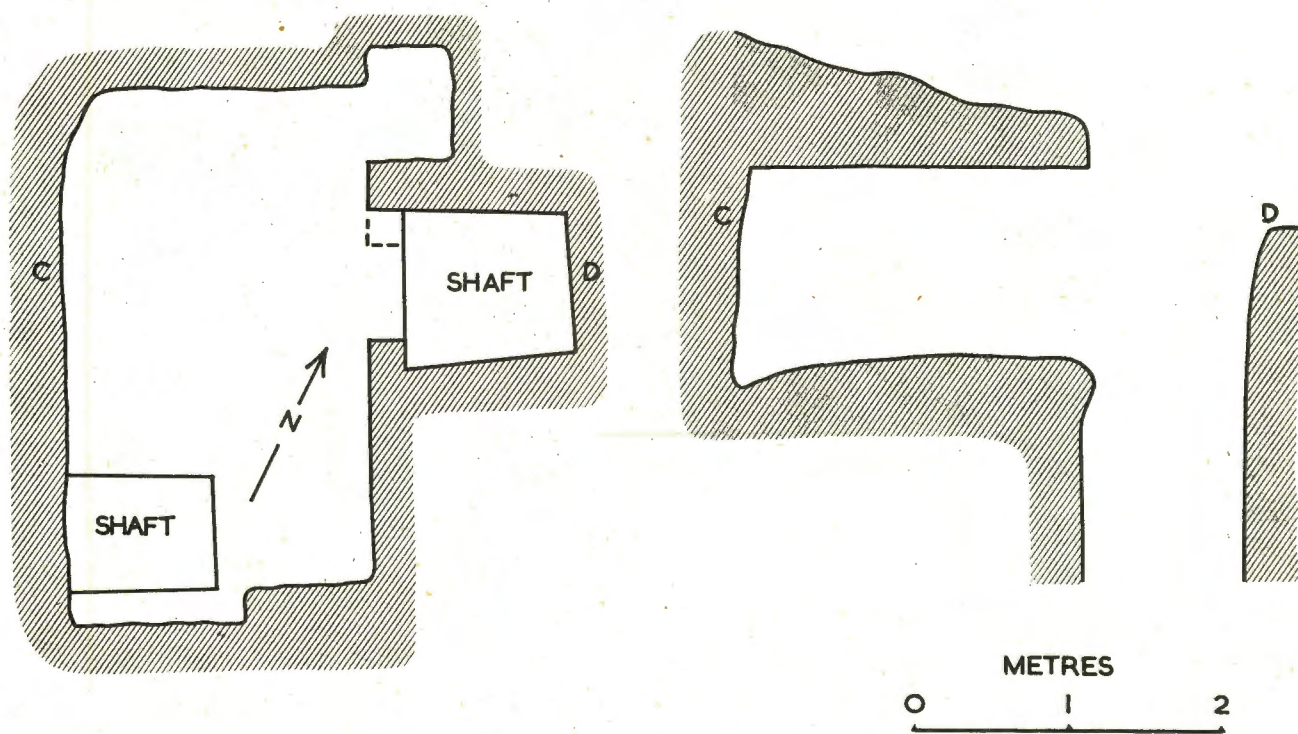
- K. STATUE-RECESS.  
 N. BLOCKED ENTRANCE TO HORIZONTAL SHAFT  
 O. FAÇADE-STELA  
 P. SHAFT LEADING TO ROOM H  
 Q. FAÇADE-STELA  
 R. CEMENT PARTITION

TOMB-CHAPELS A, NO. 1 AND A, NO. 2. SECTIONS



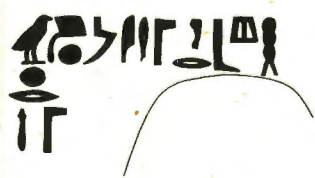
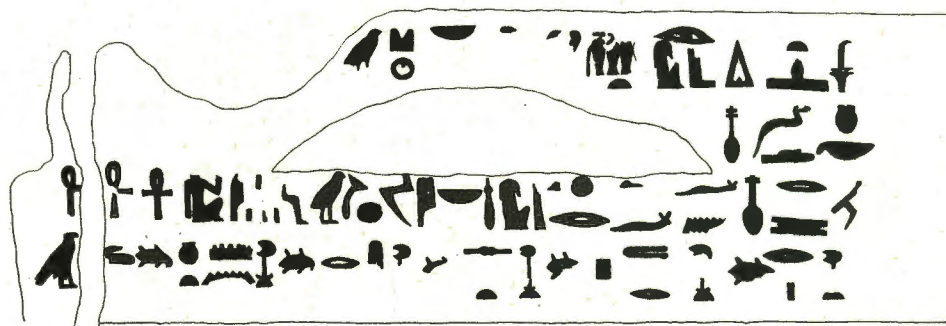


TOMB-CHAPEL D, NO. 1. PLAN & SECTION

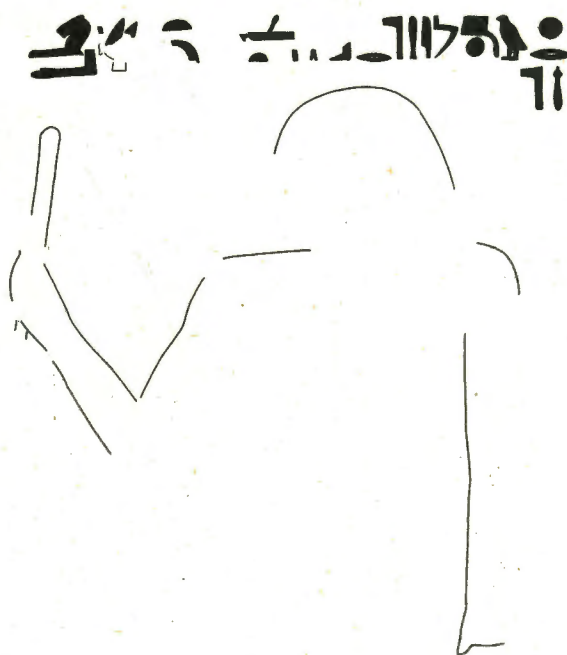


TOMB-CHAPEL E, NO. 1. PLAN & SECTION





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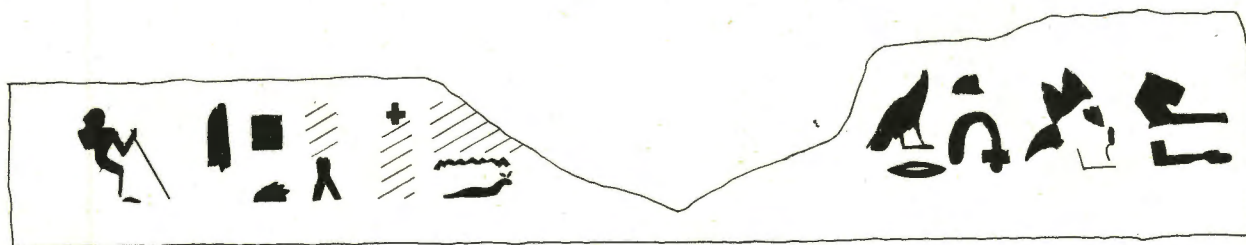
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1. FAÇADE: WEST END.

2. FAÇADE: EAST END.





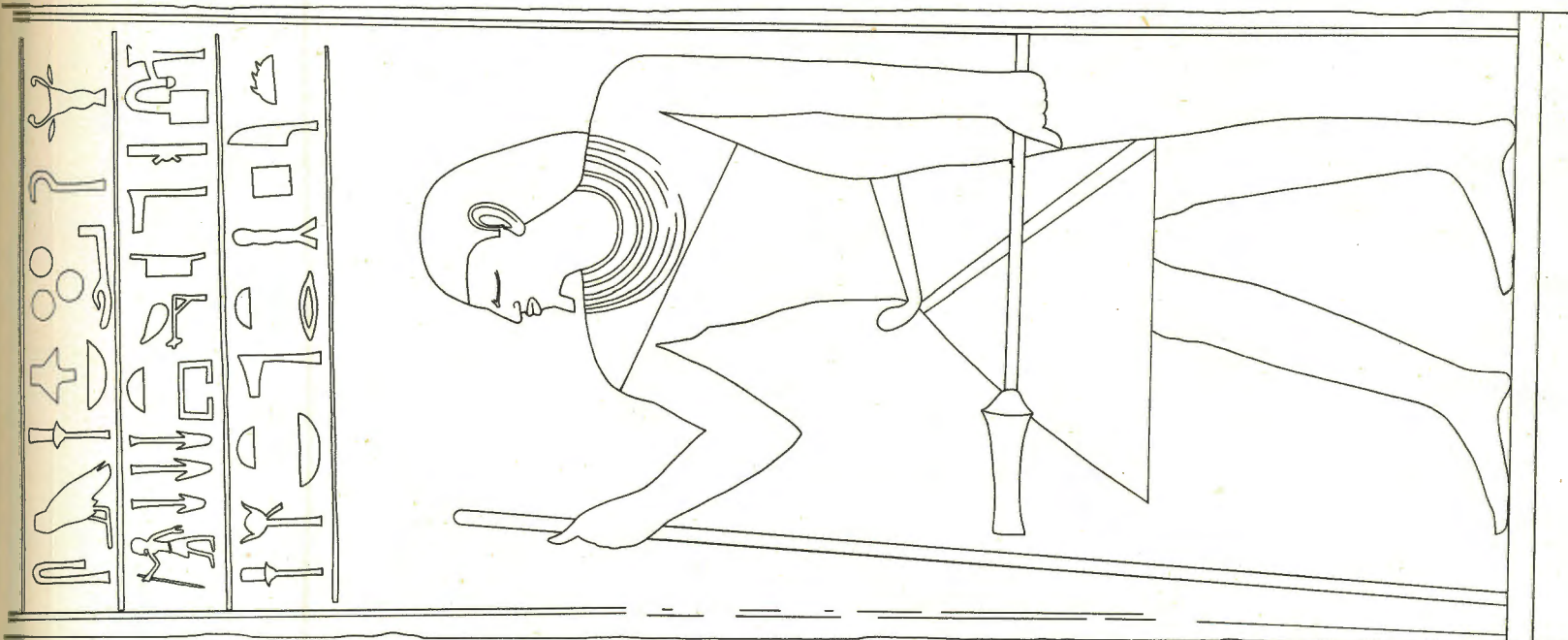
1. DOORWAY: LINTEL ROLL



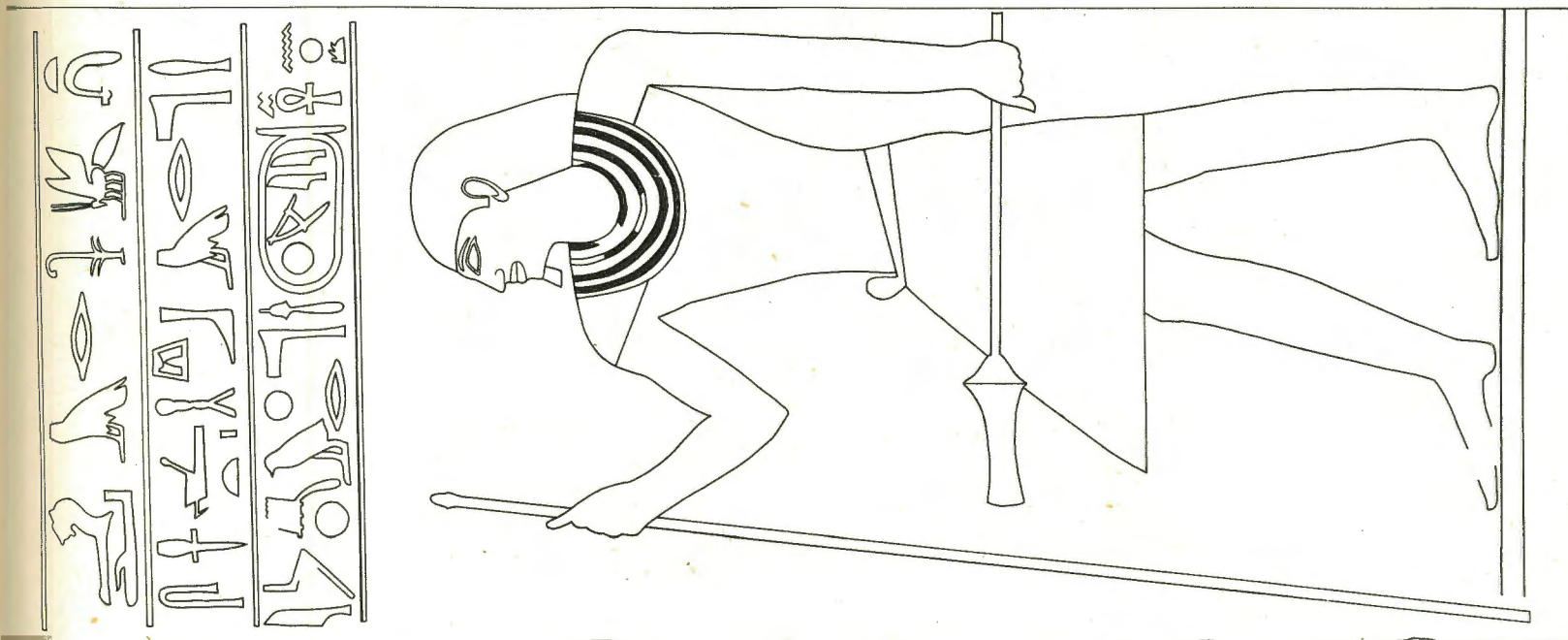
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2. DOORWAY: WEST THICKNESS

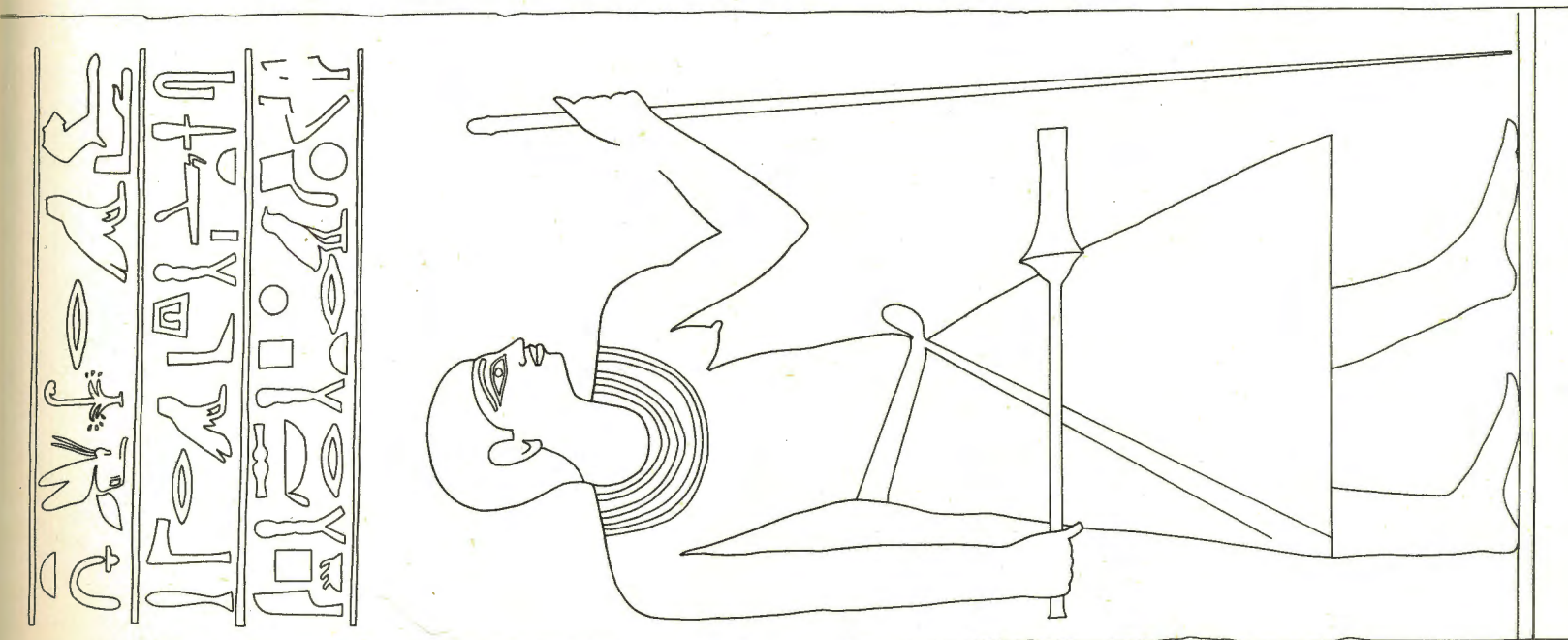




3. ROOM A: PILLAR 3

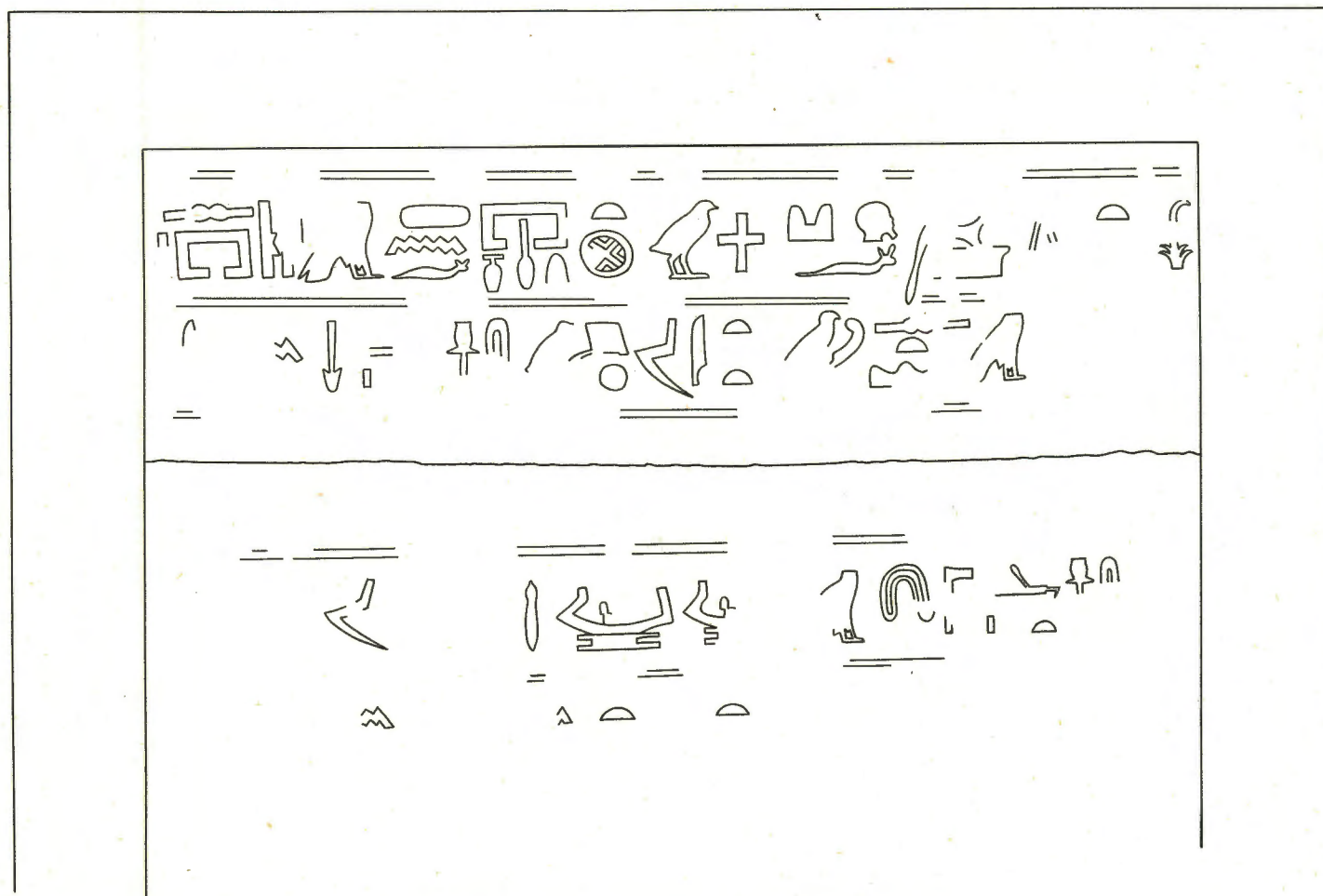


2. ROOM A: PILLAR 2



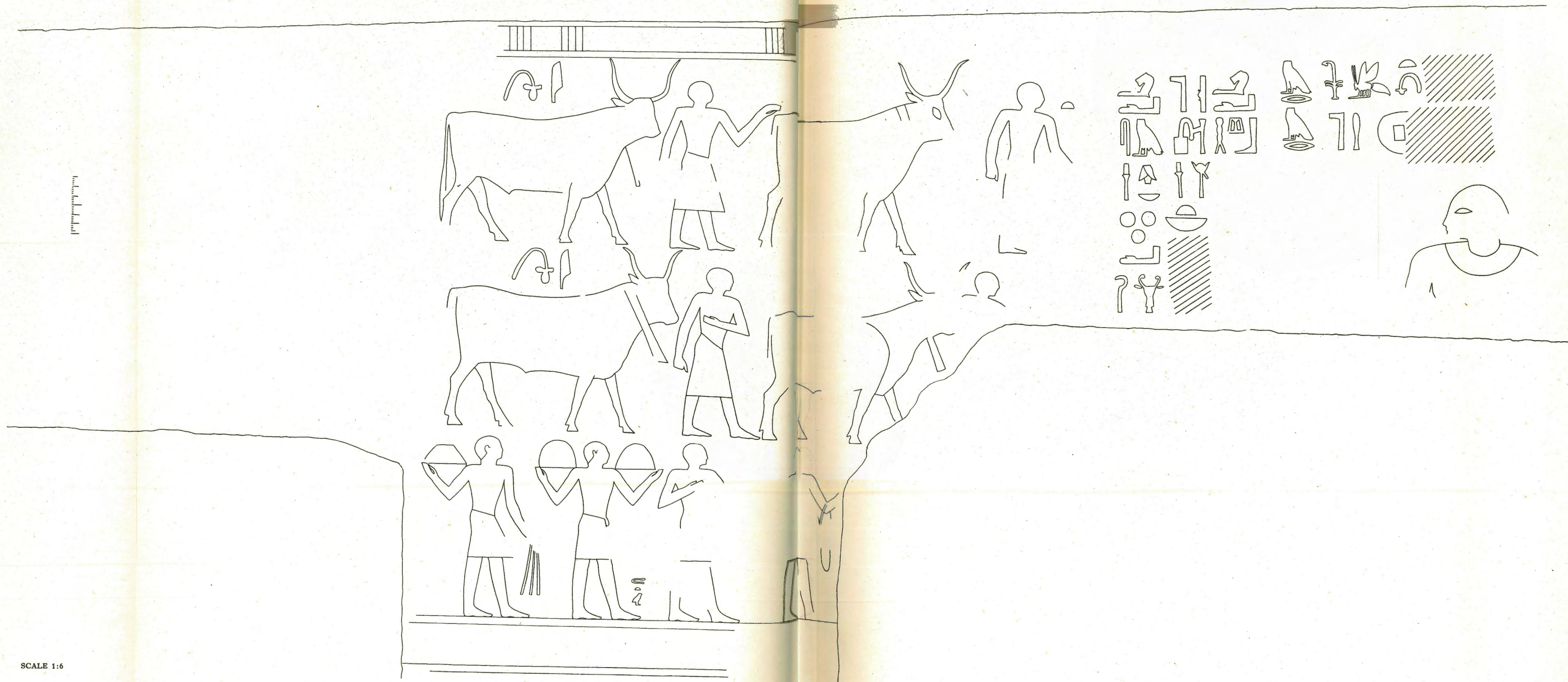
1. ROOM A: PILLAR 1





ROOM A: SOUTHERN FAÇADE-STELA

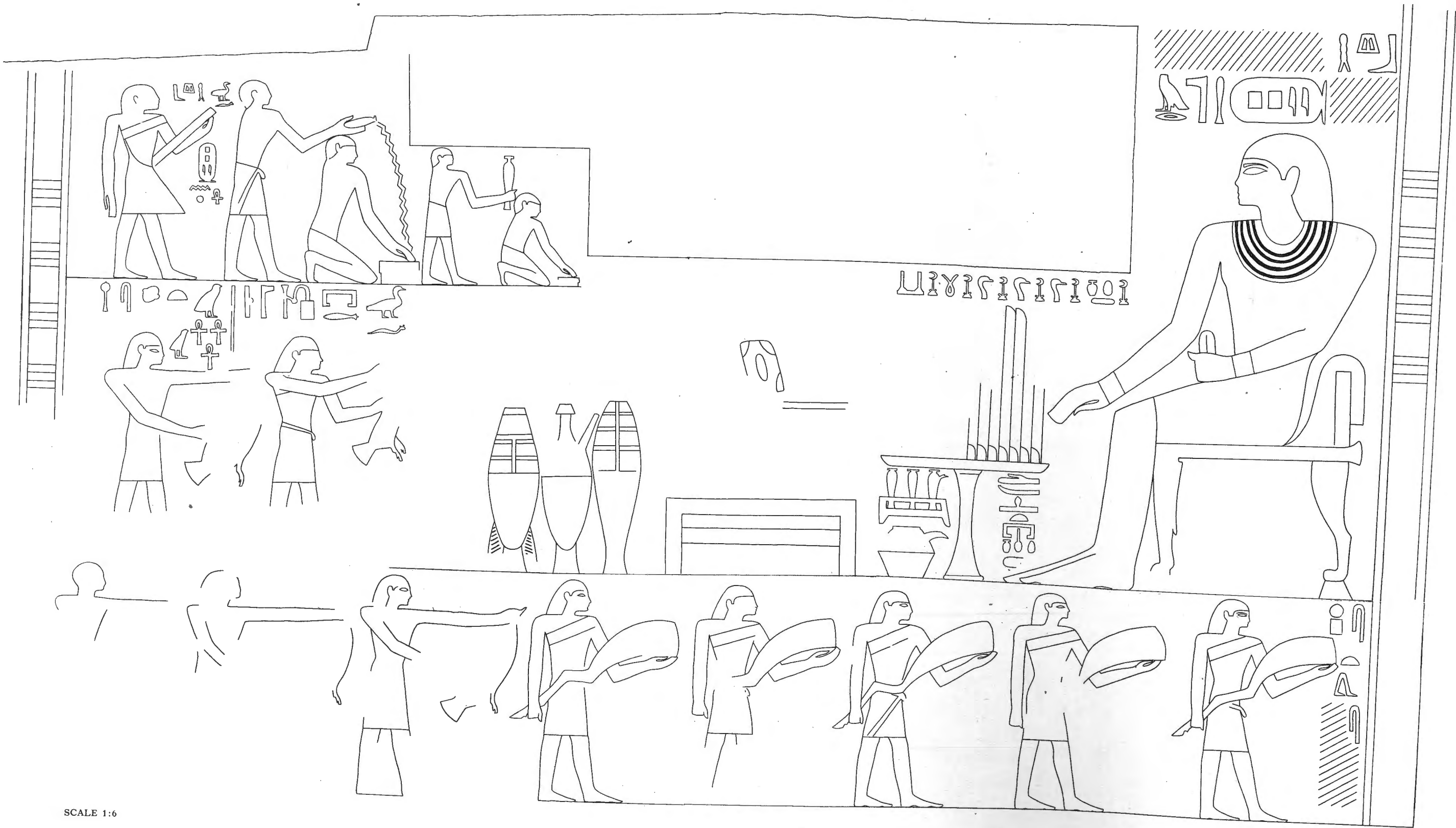




ROOM A: WEST WALL: SOUTH SCENE

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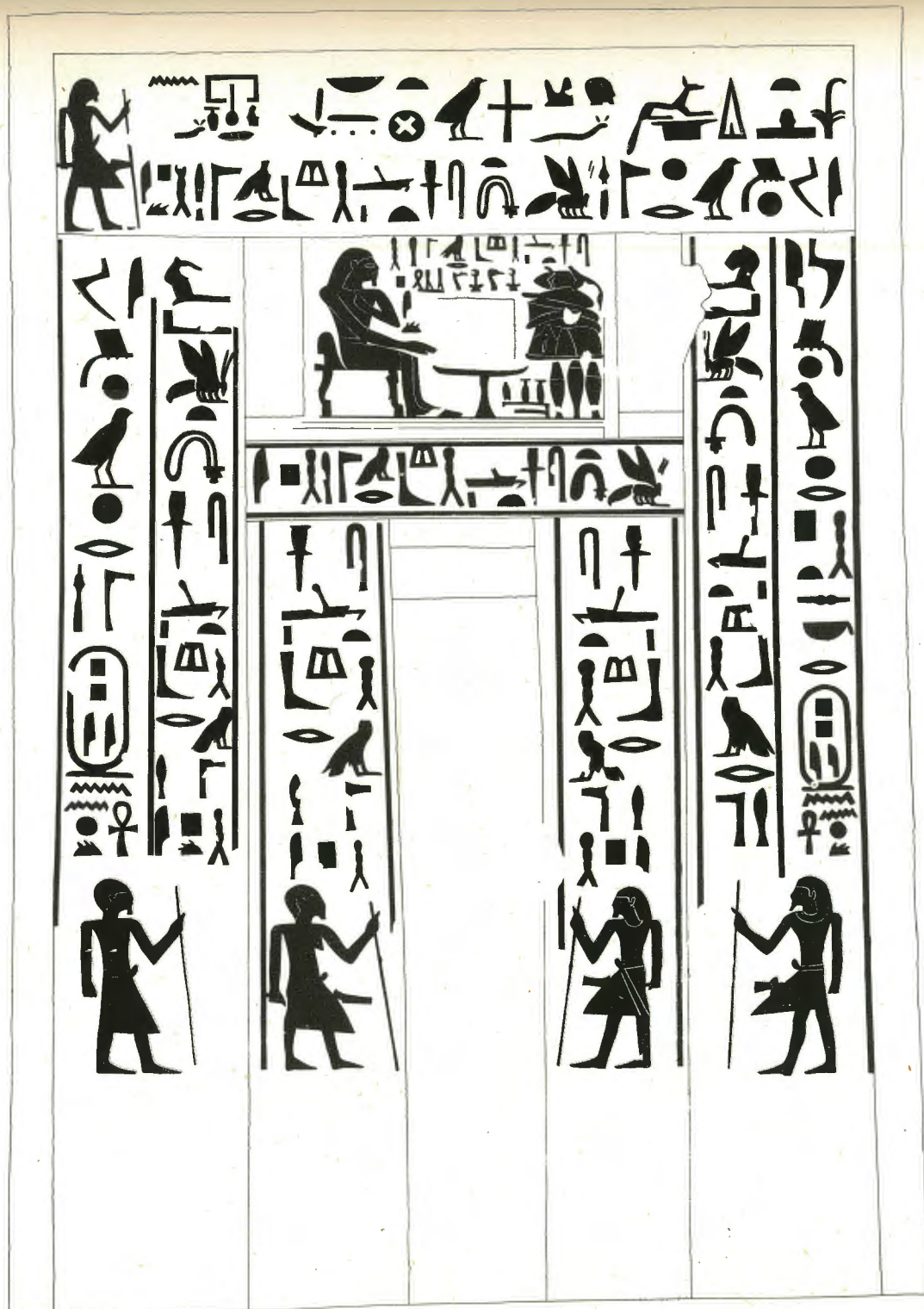
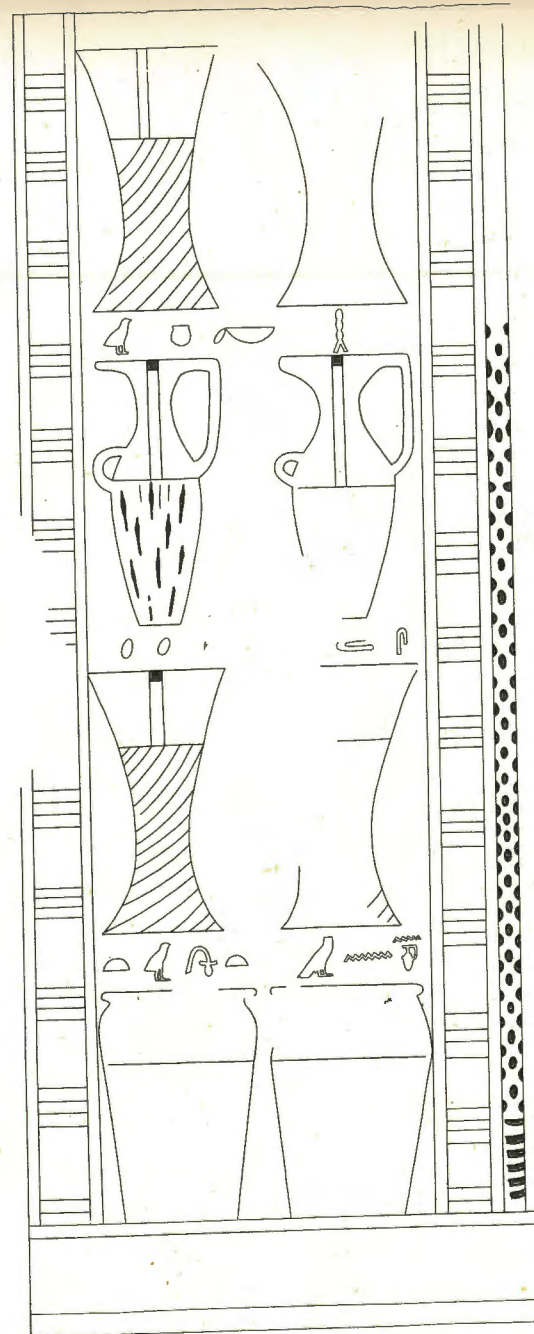




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ROOM A: WEST WALL: NORTH SCENE

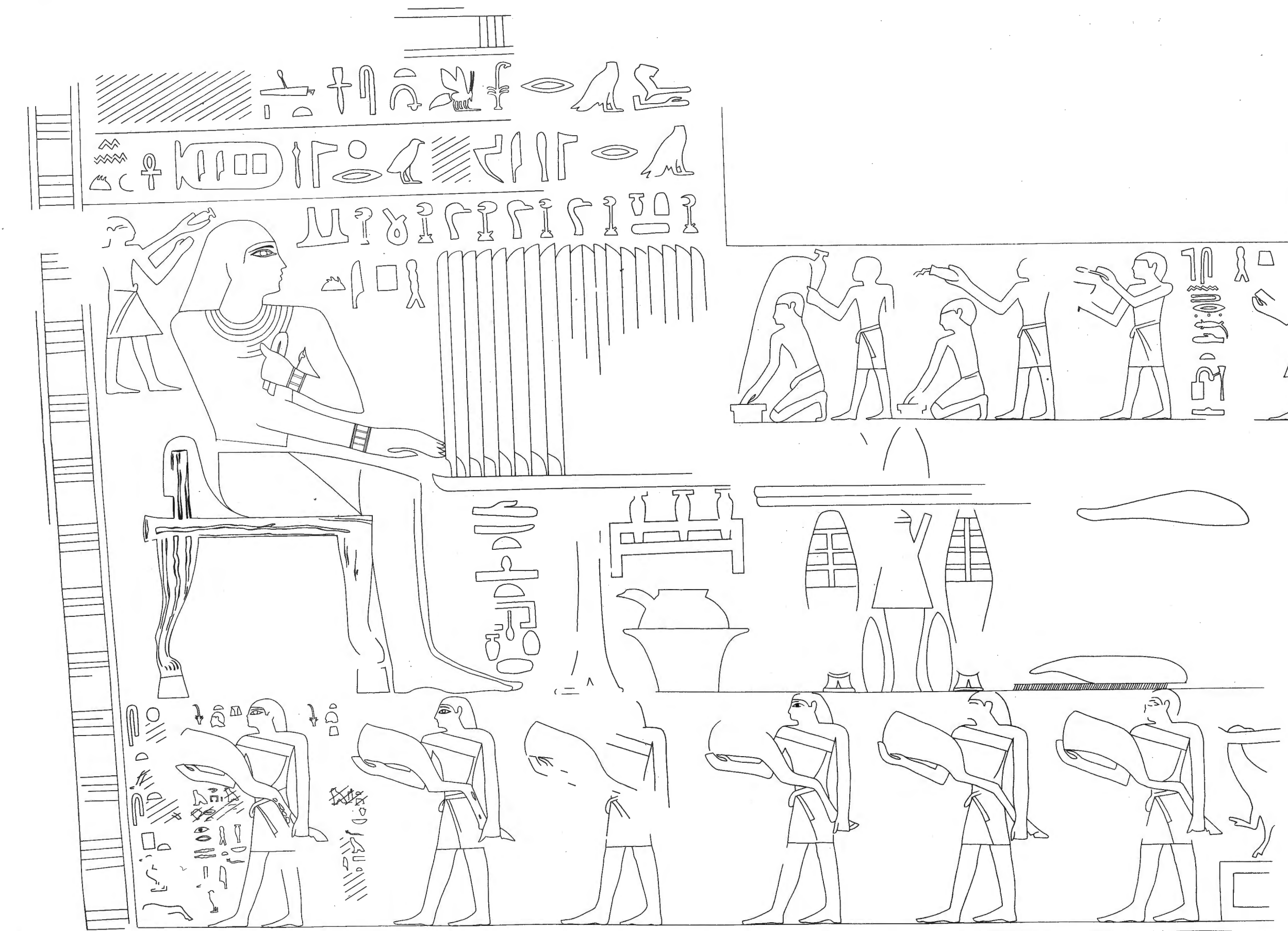




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1. ROOM A: WEST WALL: NORTHERN FAÇADE-STELA
2. ROOM A: WEST WALL: NORTH OF NORTHERN STELA



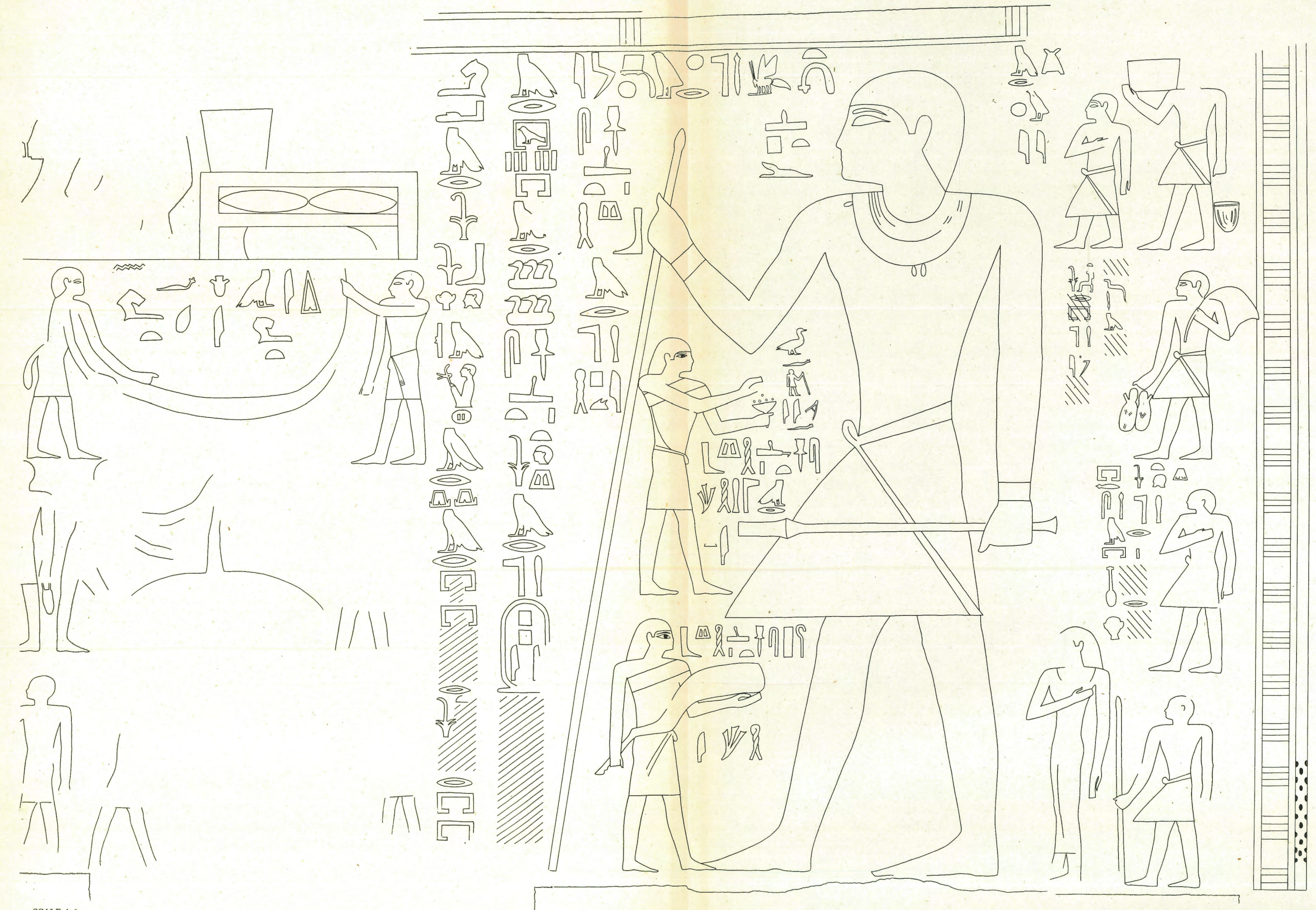


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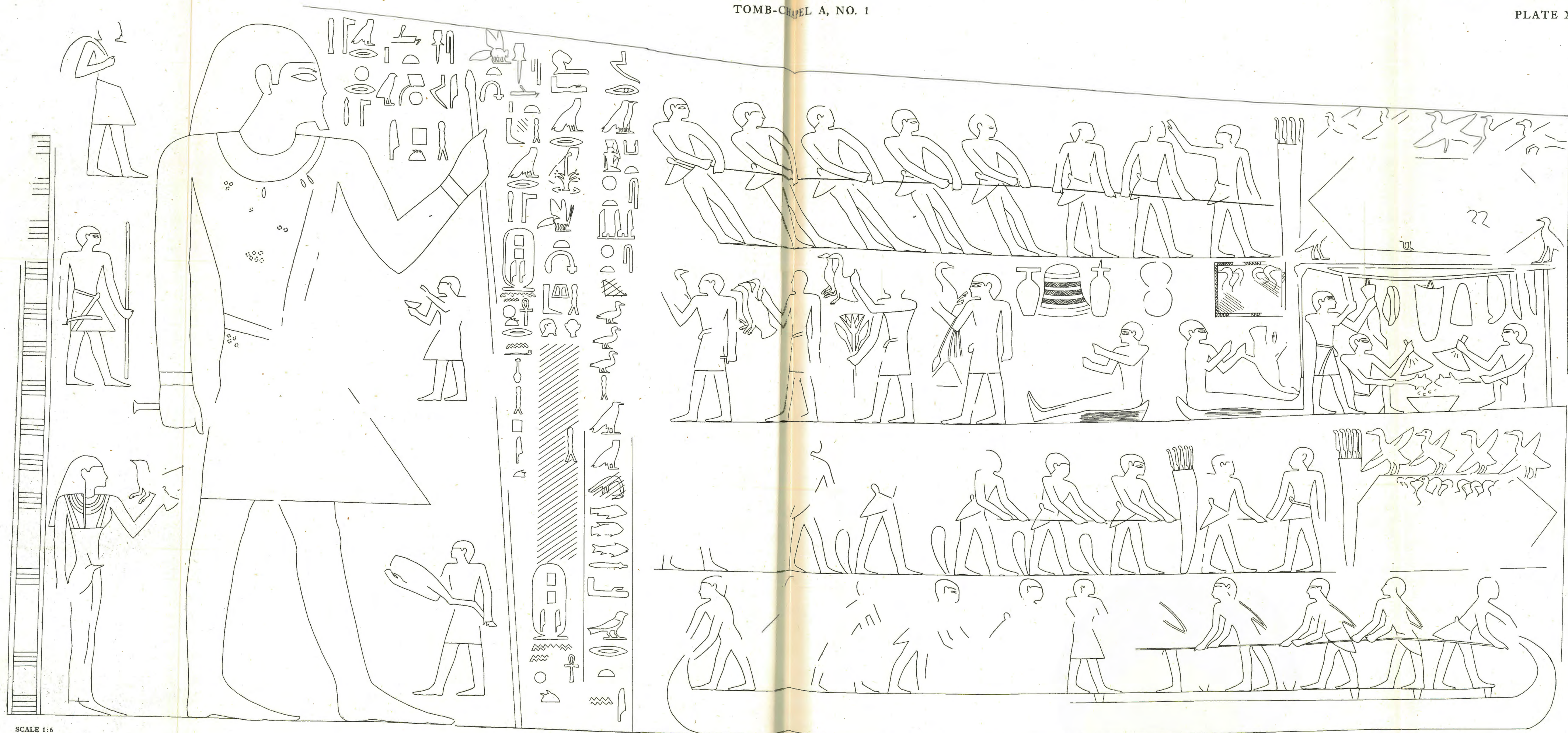


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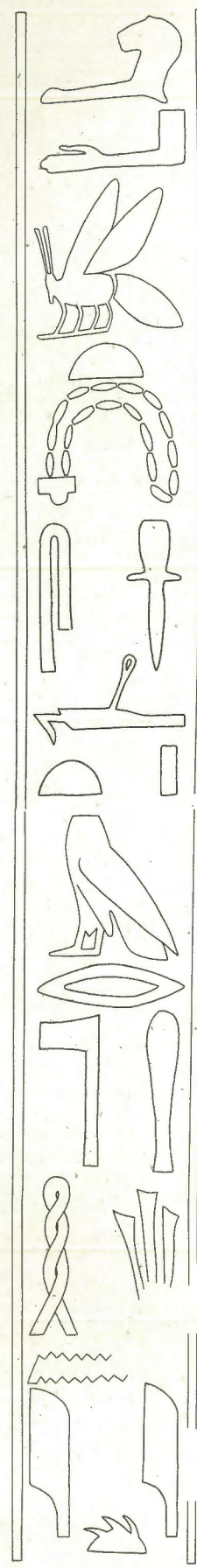




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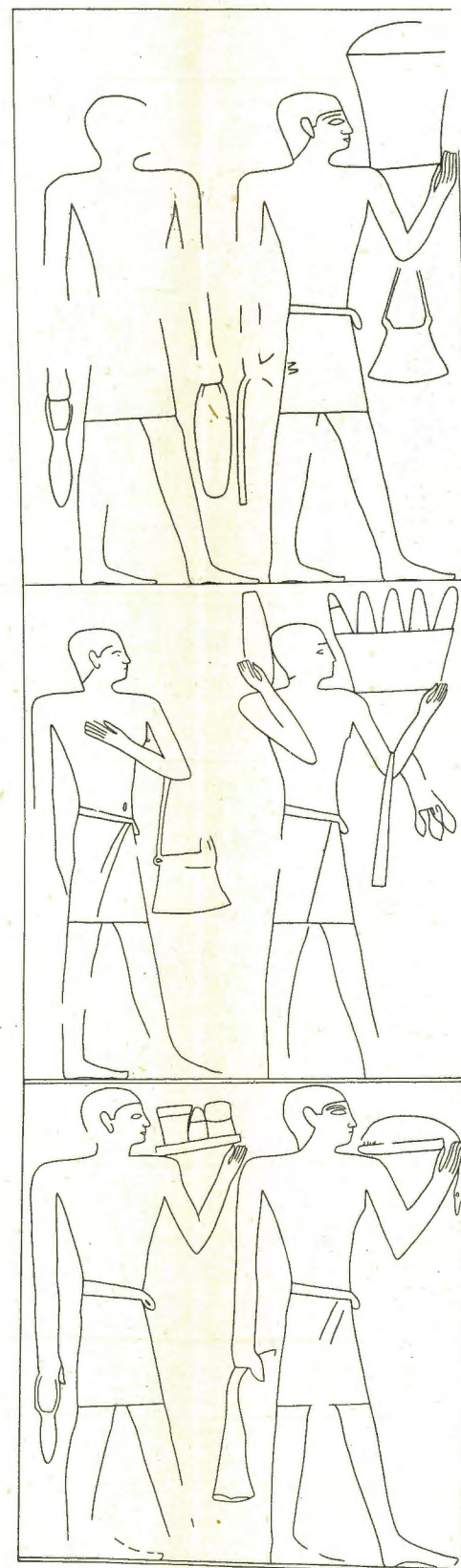
ROOM A: THICKNESS OF PARTITION WALL



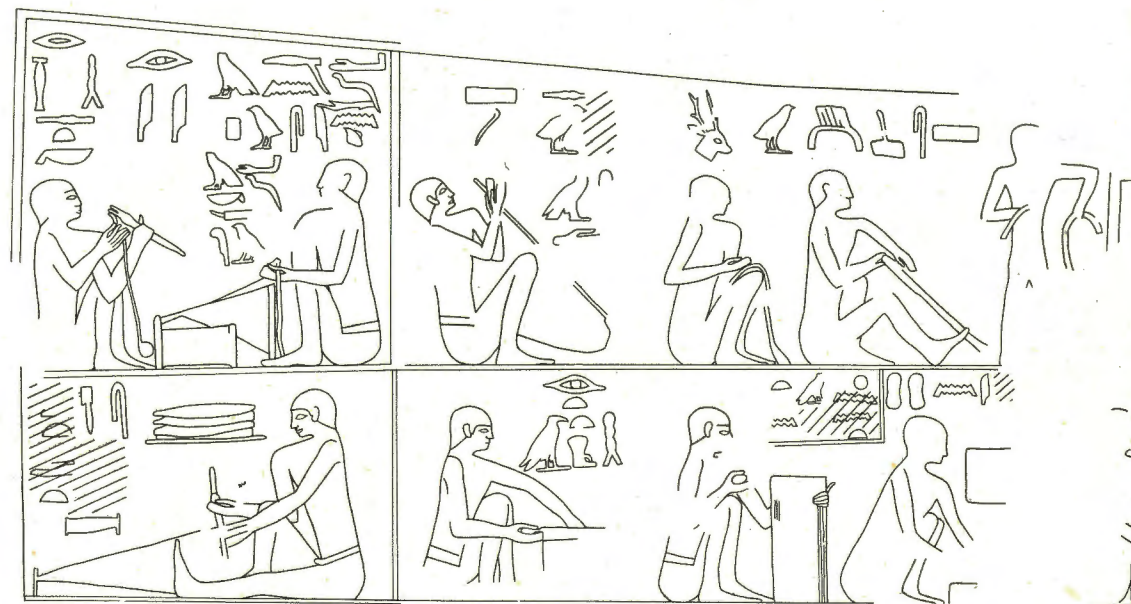


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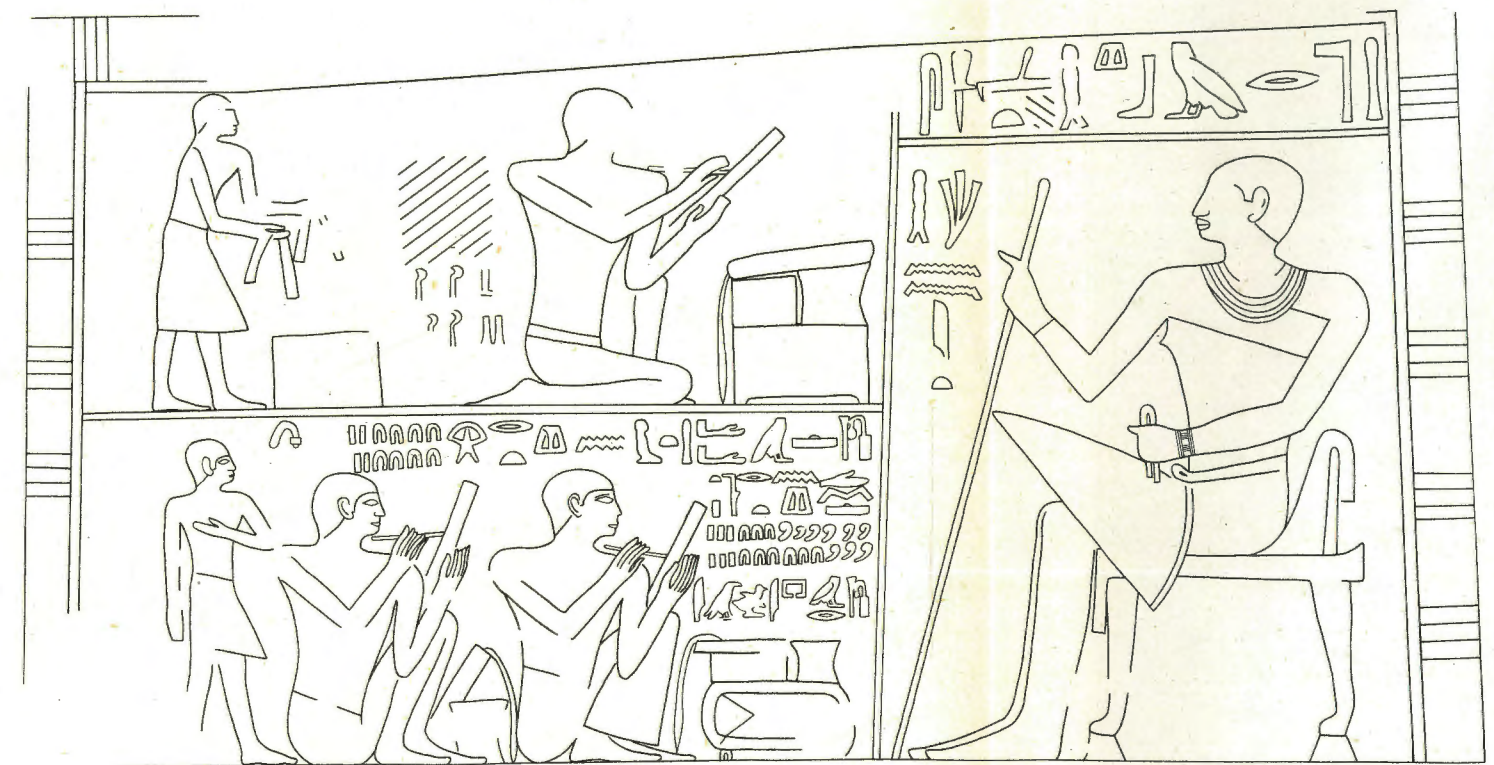
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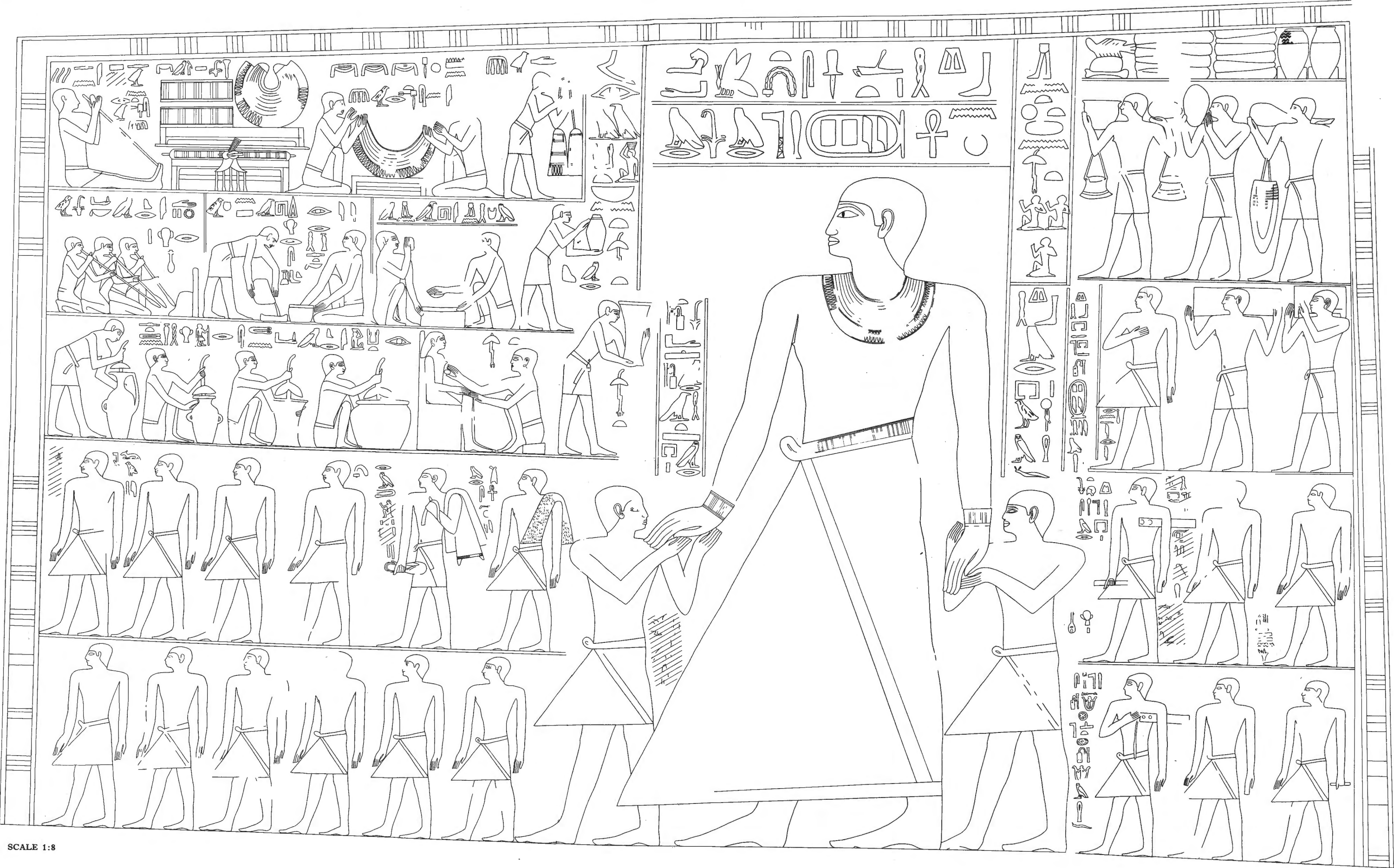


1. ROOM A: SOUTH WALL INSCRIPTION
2. ROOM A: SOUTH WALL EAST SCENE
3. ROOM A: SOUTH WALL WEST SCENE
4. ROOM A: WEST WALL SCENE ABOVE DOORWAY



4.

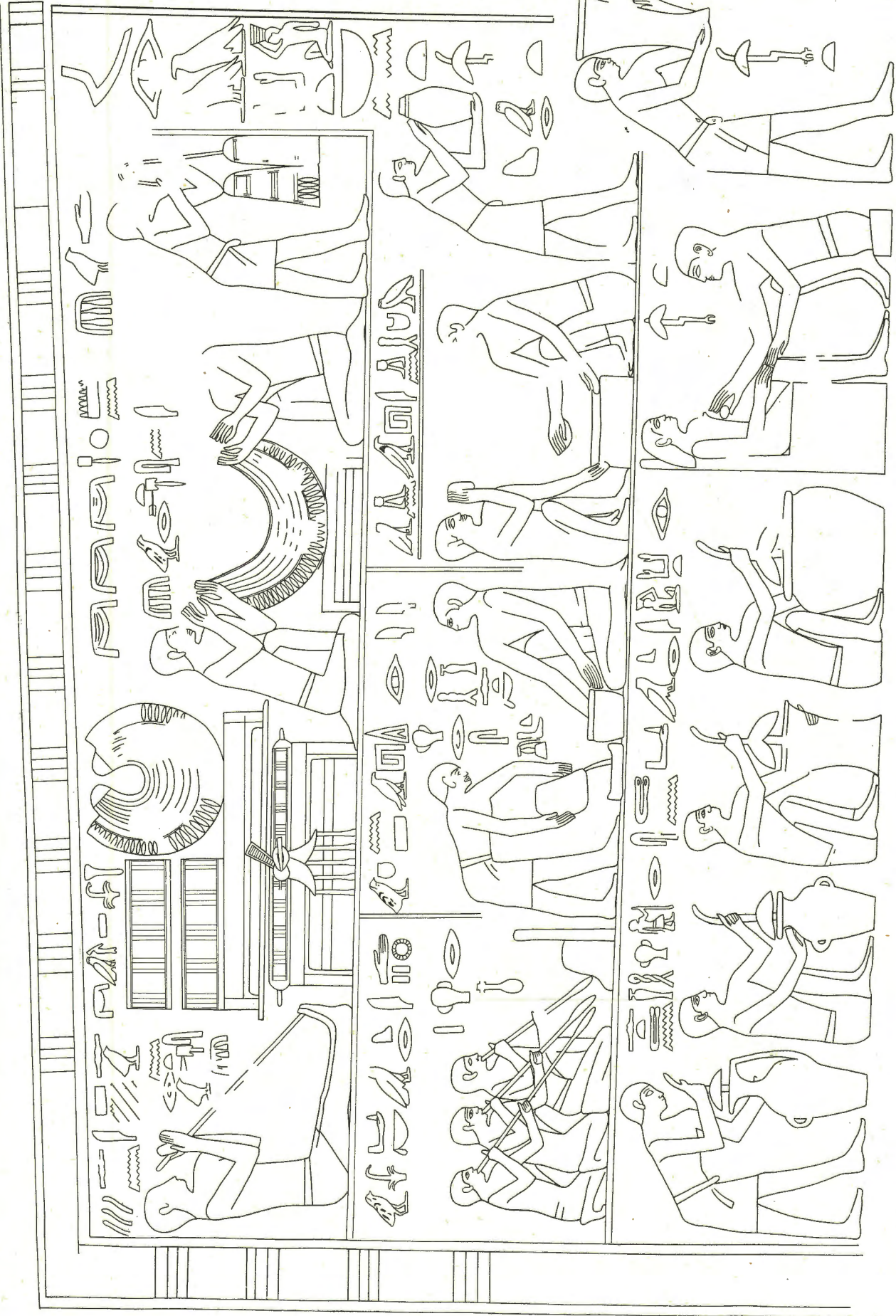




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ROOM A: WEST WALL

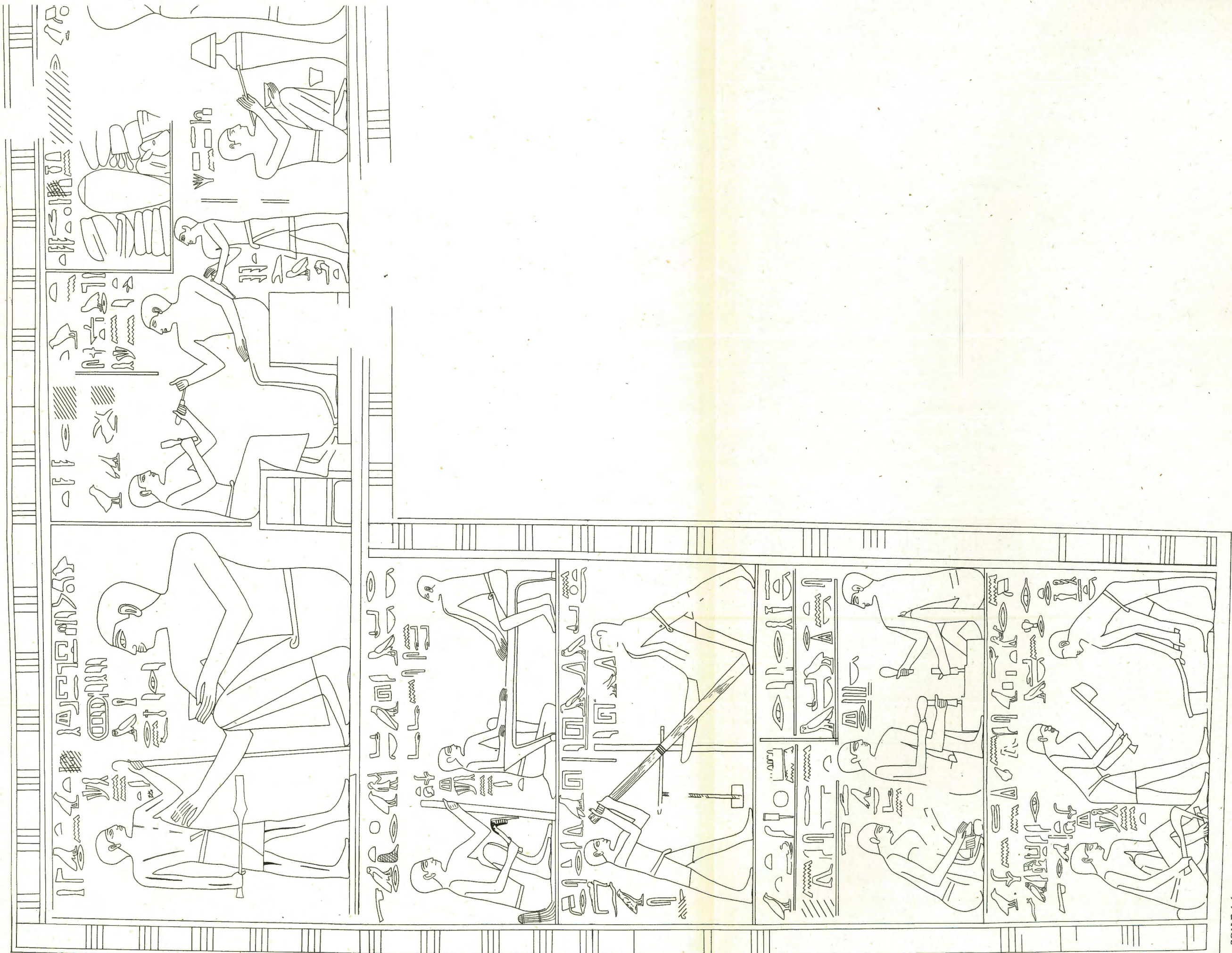




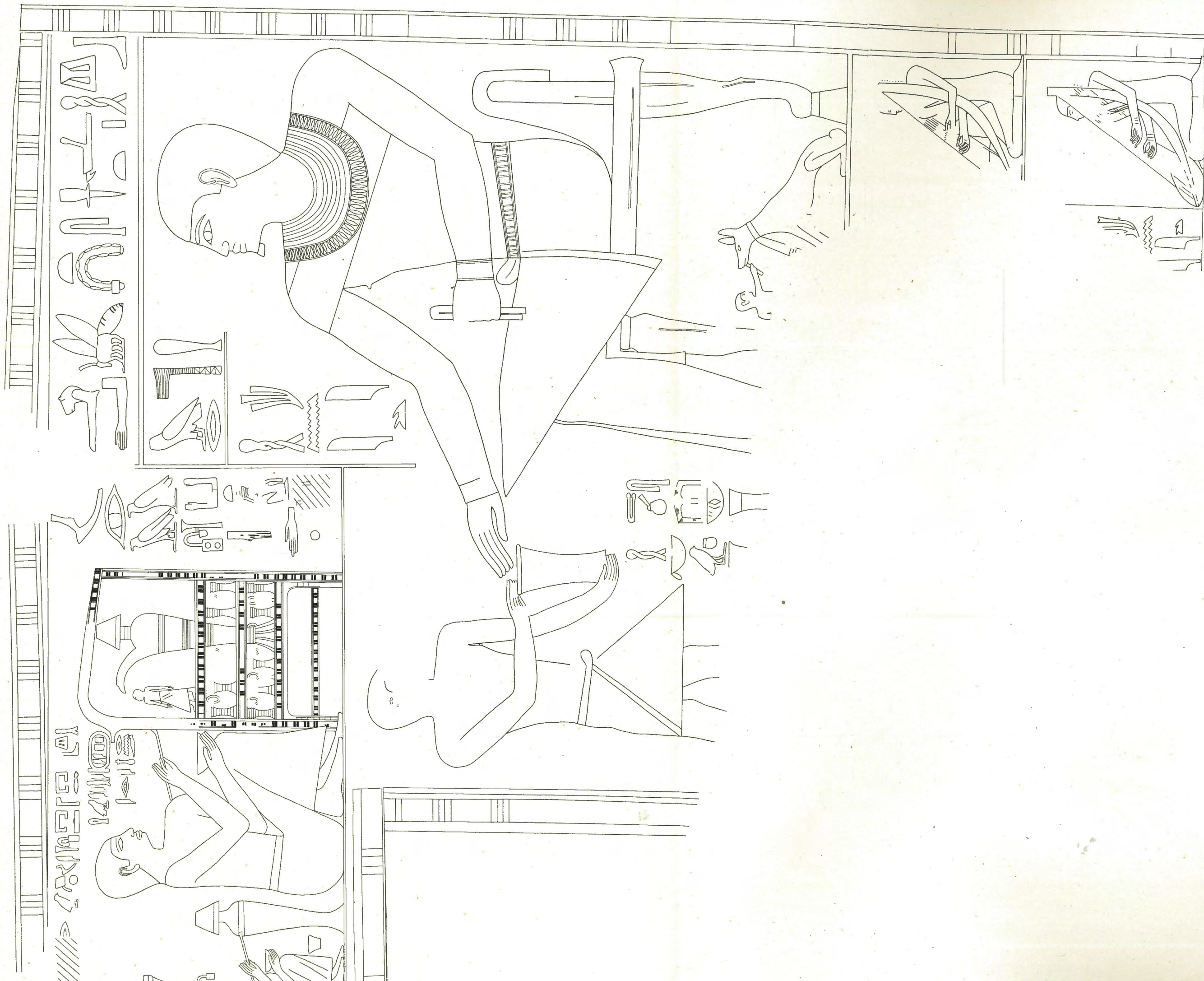
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ROOM A: WEST WALL: CRAFTSMEN



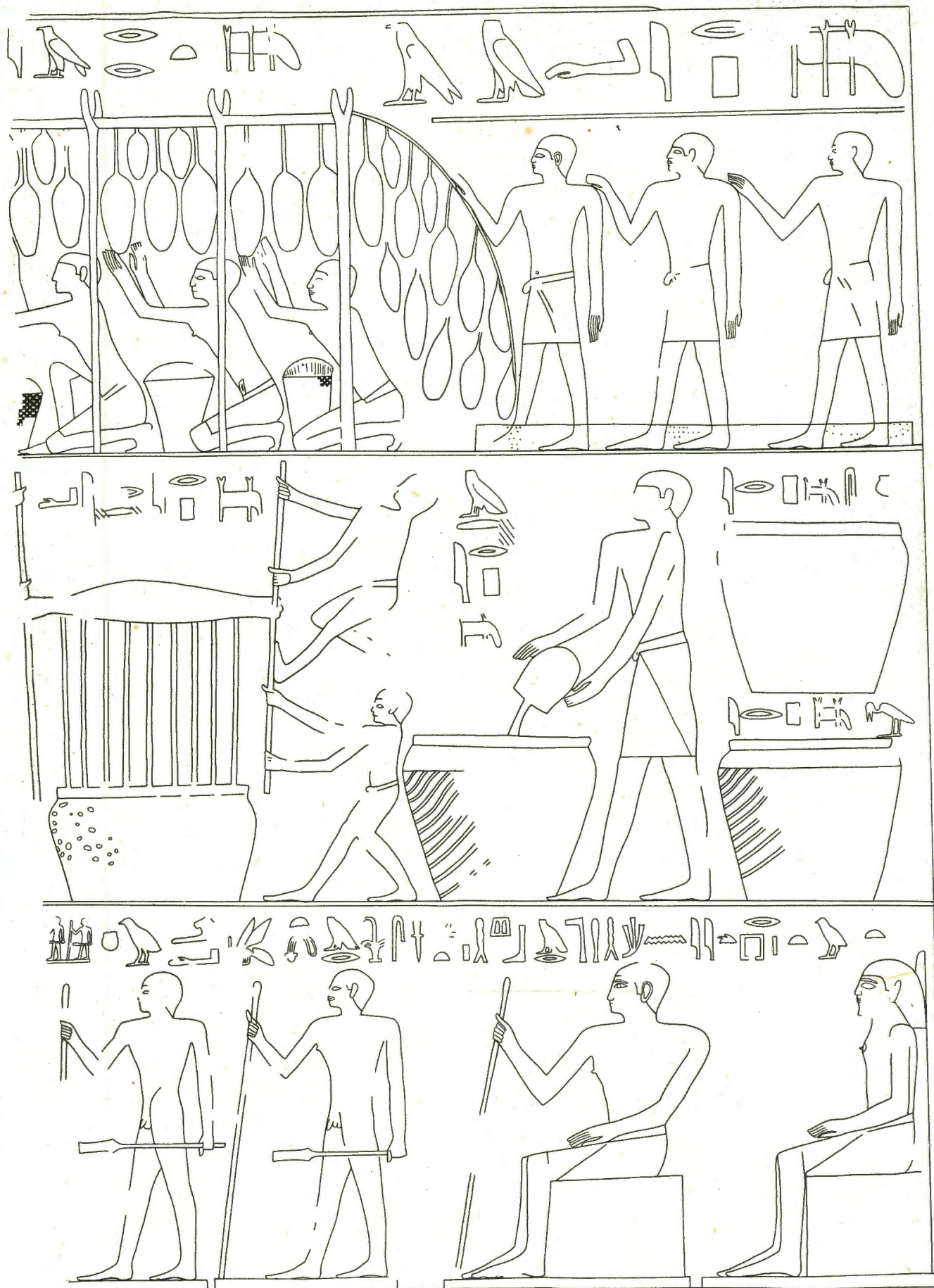






ROOM A: NORTH WALL: EAST END

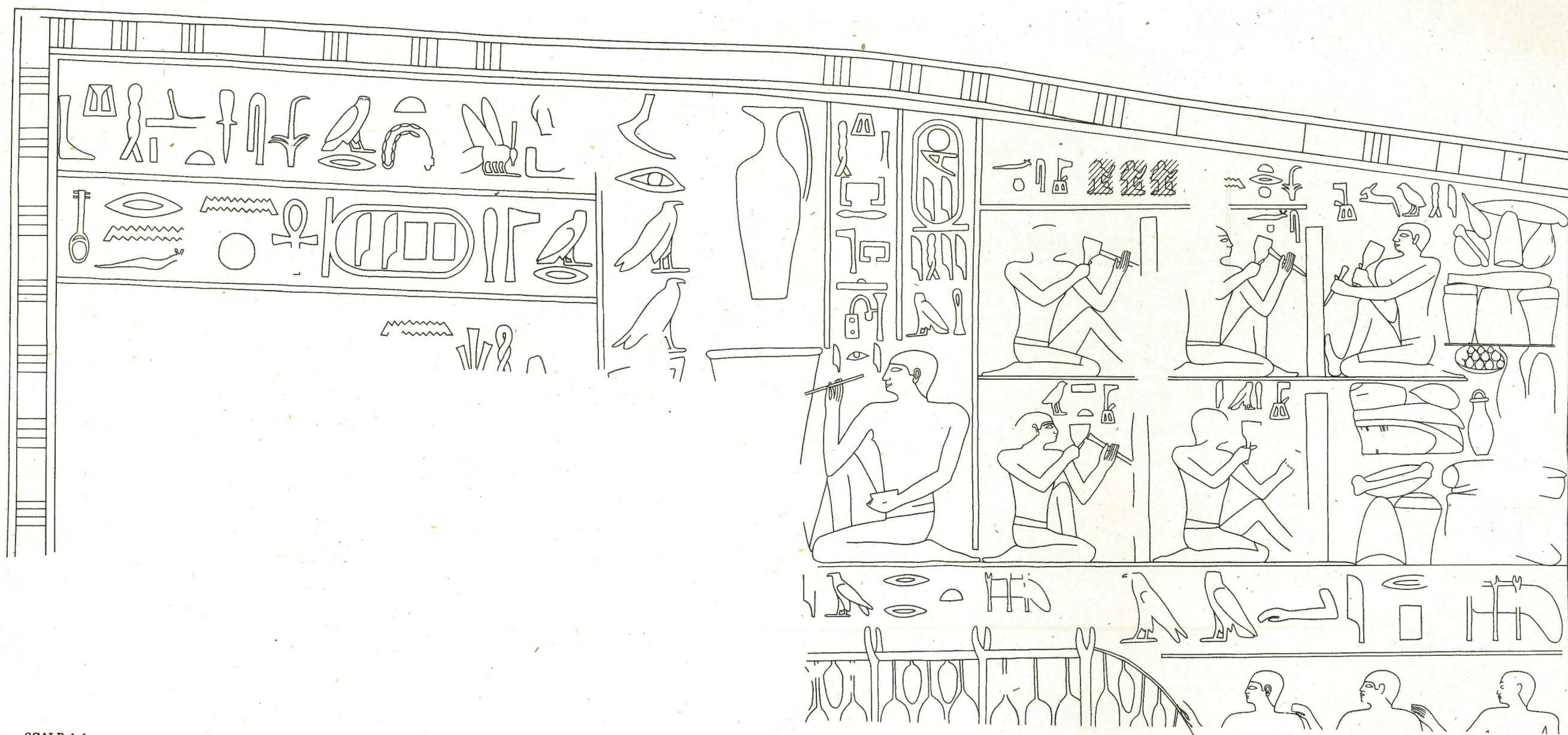




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ROOM A: EAST WALL: REGISTERS 1-3

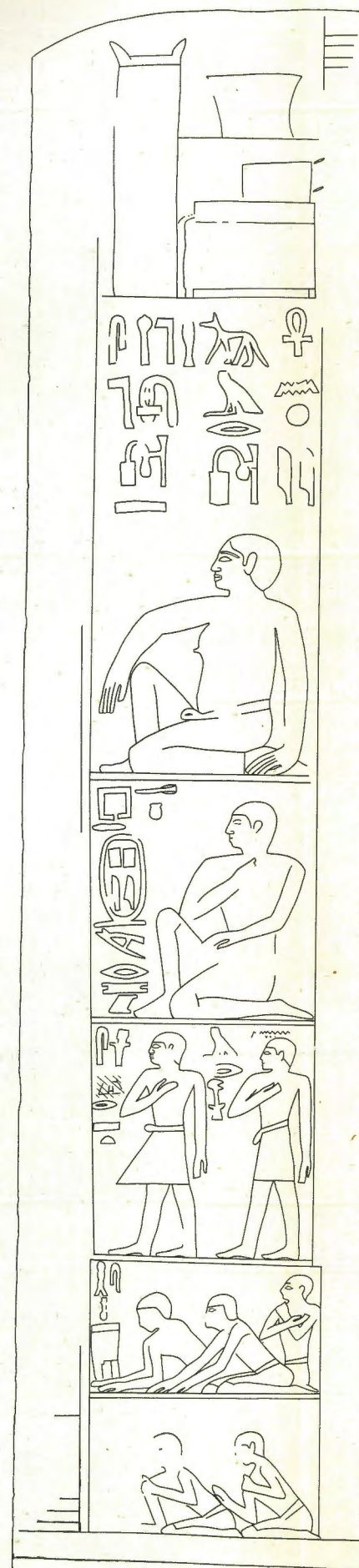




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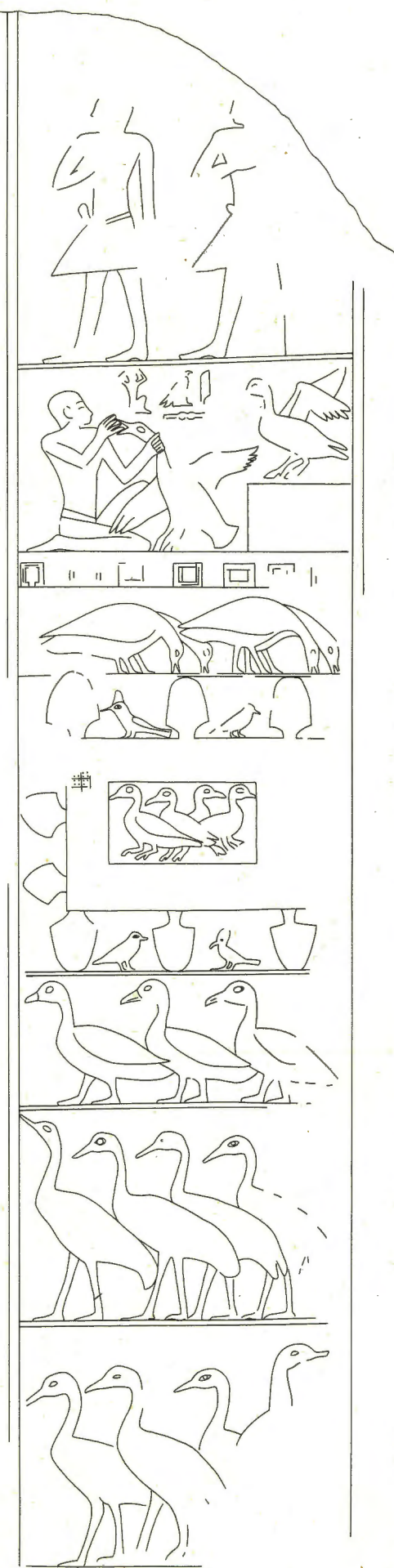
ROOM A: EAST WALL: REGISTER 4





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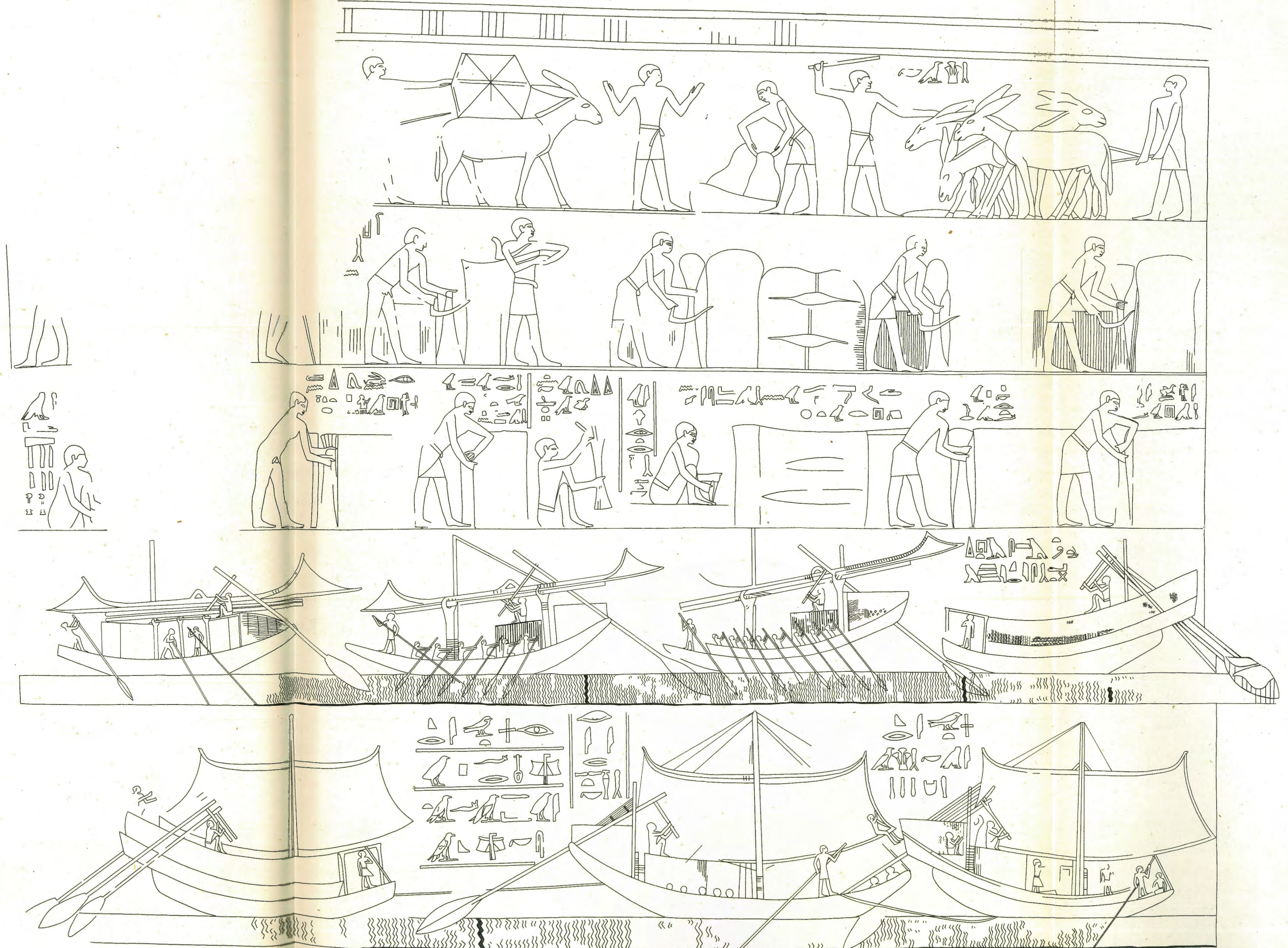
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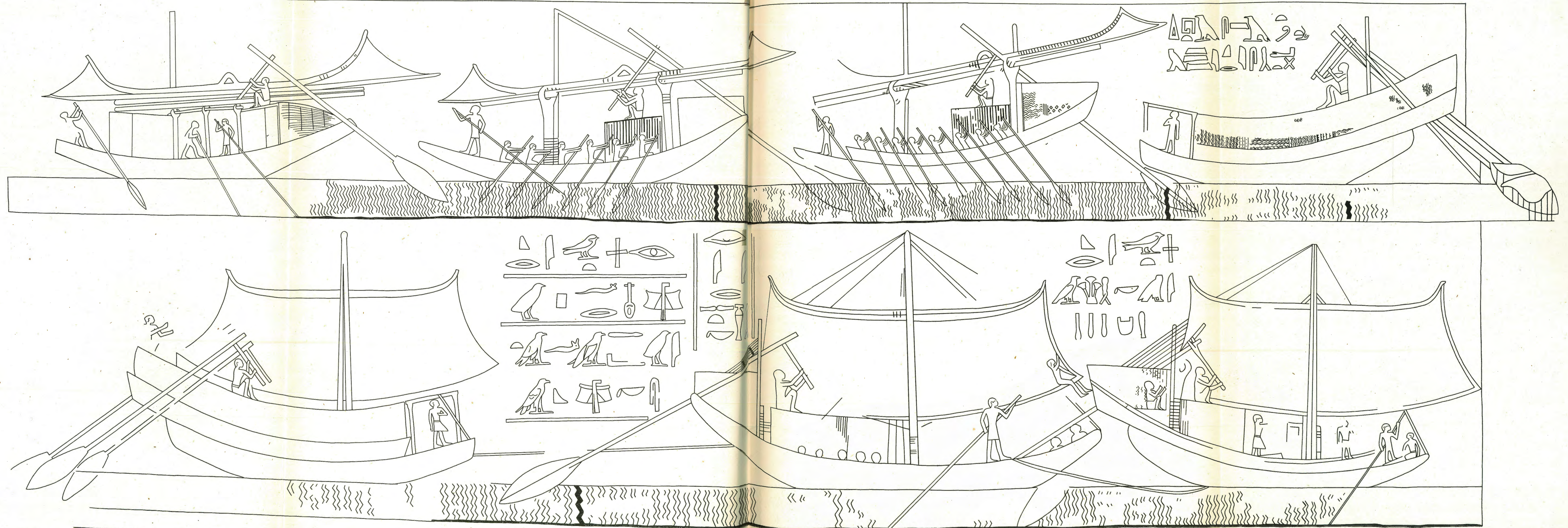
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1. ROOM B: EAST END OF SOUTH WALL: NORTH SIDE OF ANGLE

2. ROOM B: EAST END OF SOUTH WALL: WEST SIDE OF ANGLE

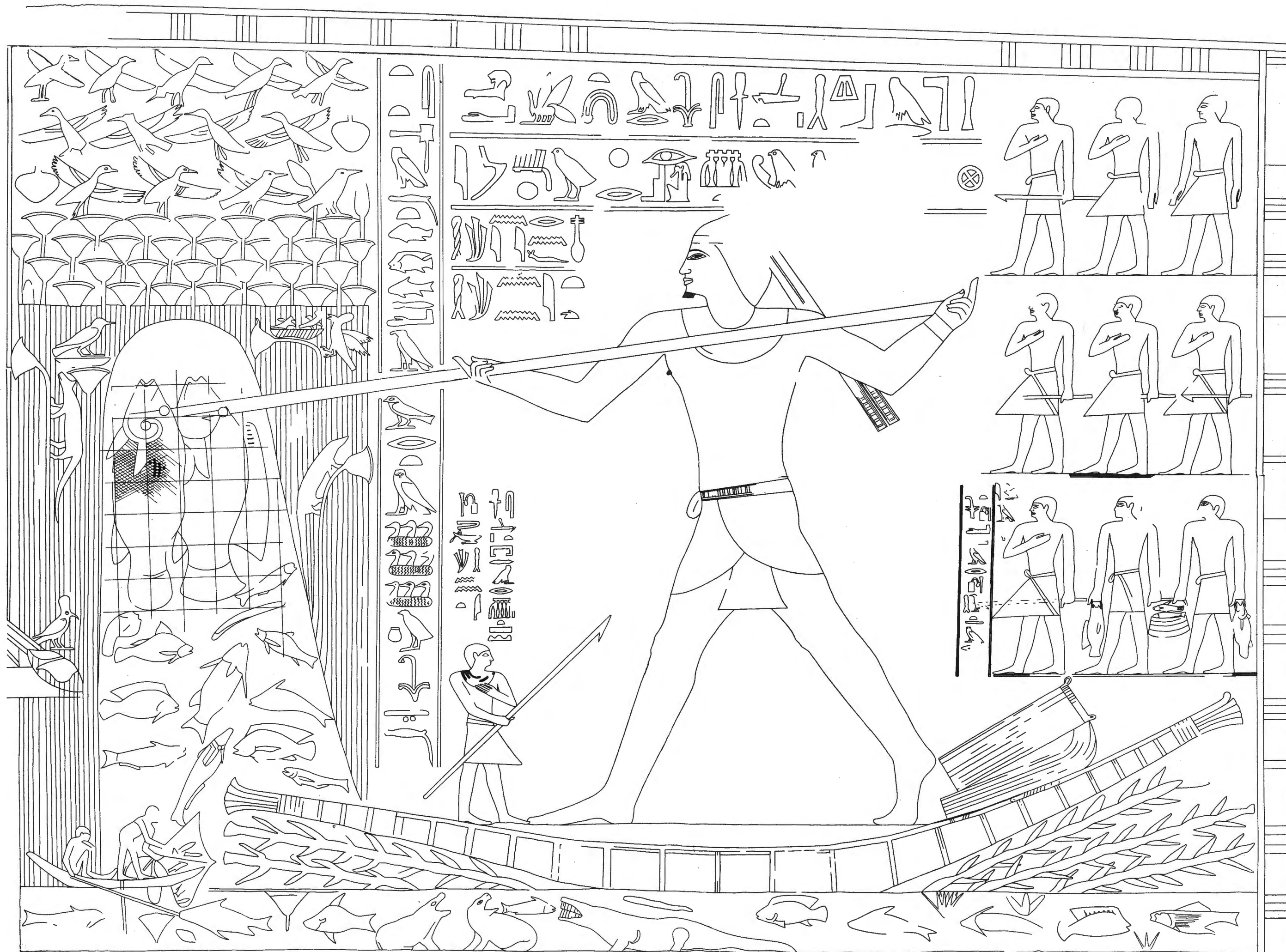




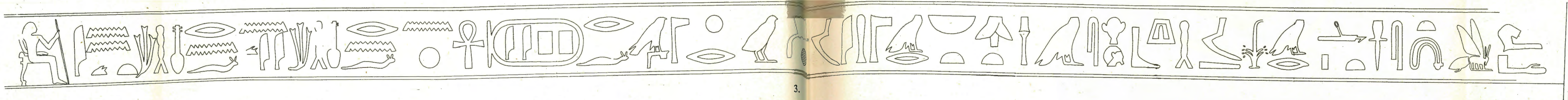


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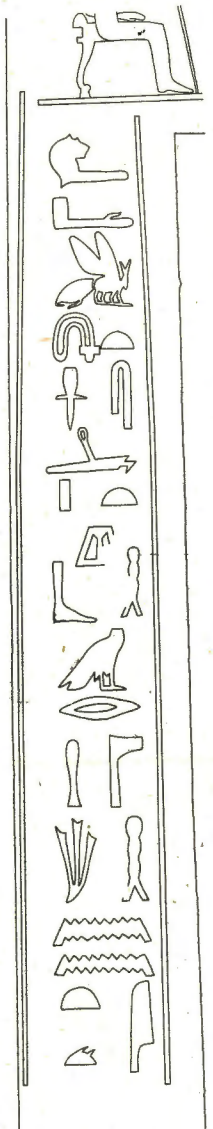








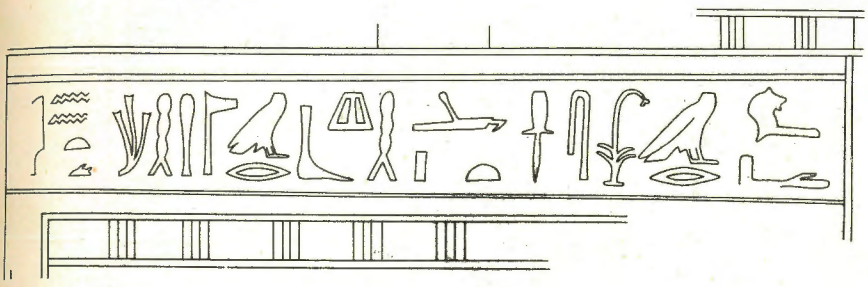
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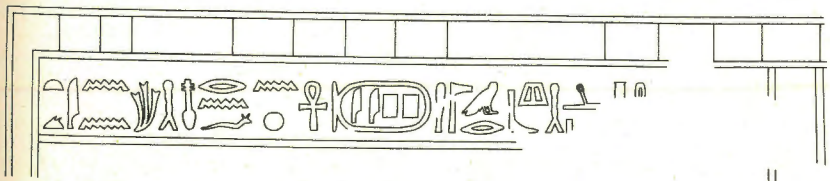
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4.

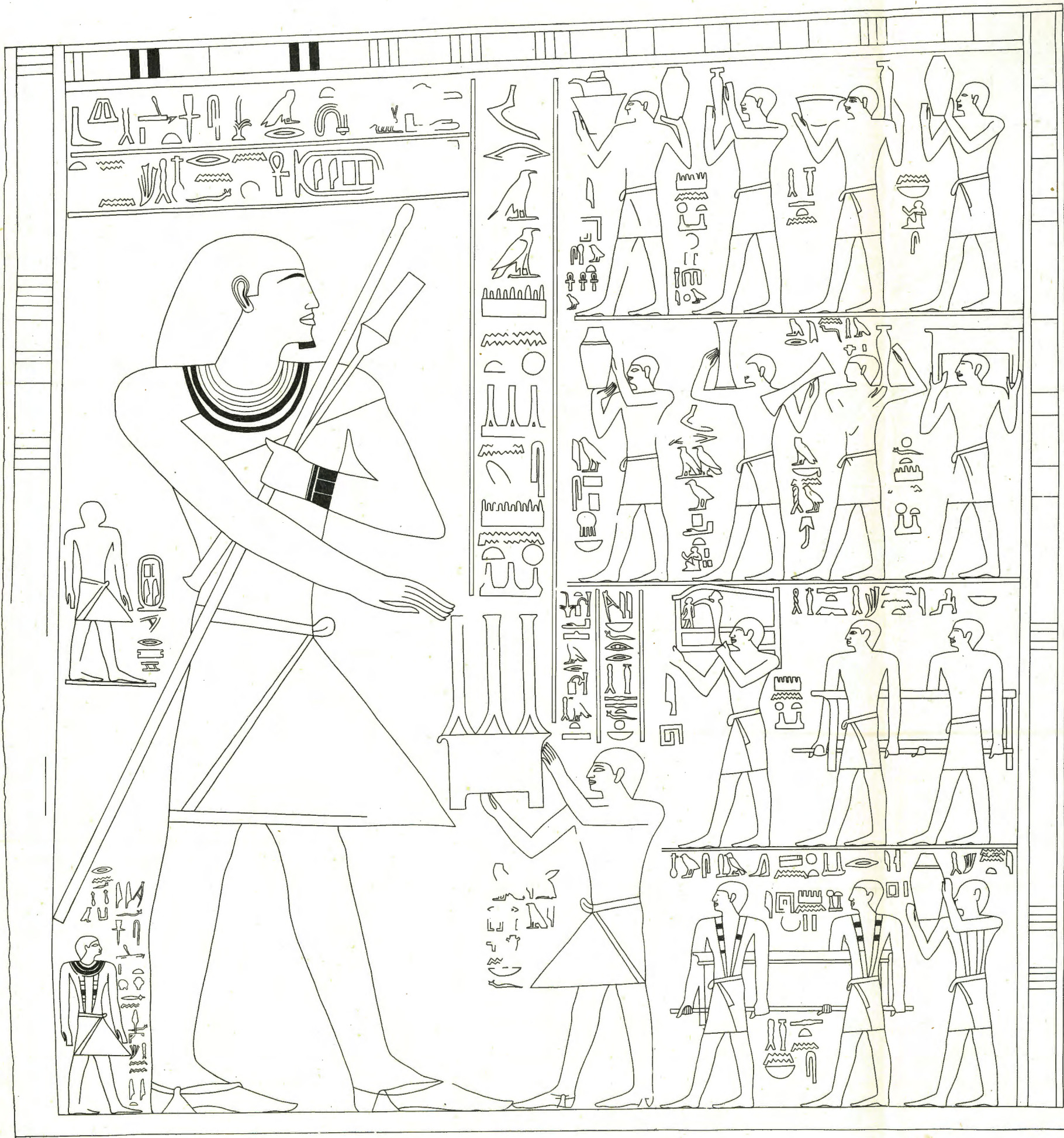


5.

SCALE 1:10

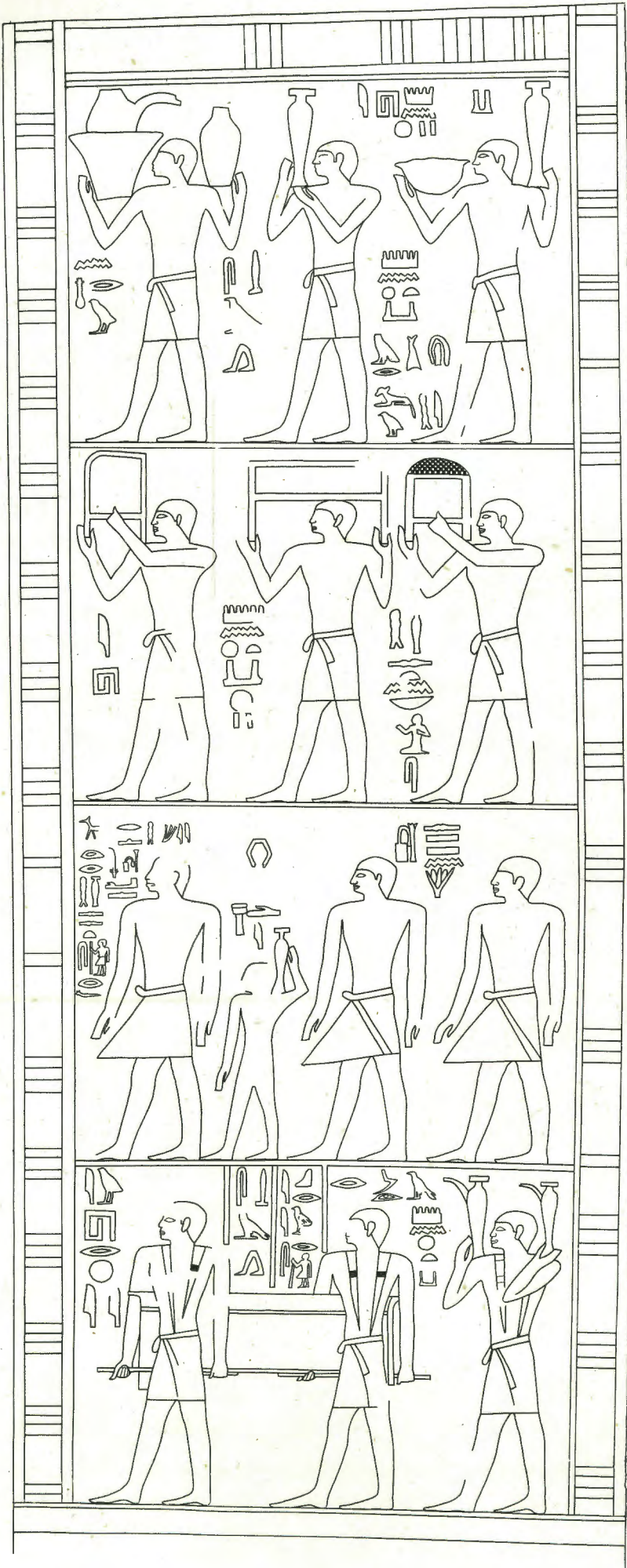
- 1. ROOM B: SOUTH END OF WEST WALL: WEST SIDE OF ANGLE
- 2. ROOM B: WEST WALL: EAST SIDE OF PILLAR 4
- 3. ROOM B: WEST WALL: ARCHITECTURE
- 4. ROOM B: EAST WALL: TEXT ABOVE STATUE-RECESS
- 5. ROOM B: NORTH WALL: TEXT ABOVE STATUE-RECESS





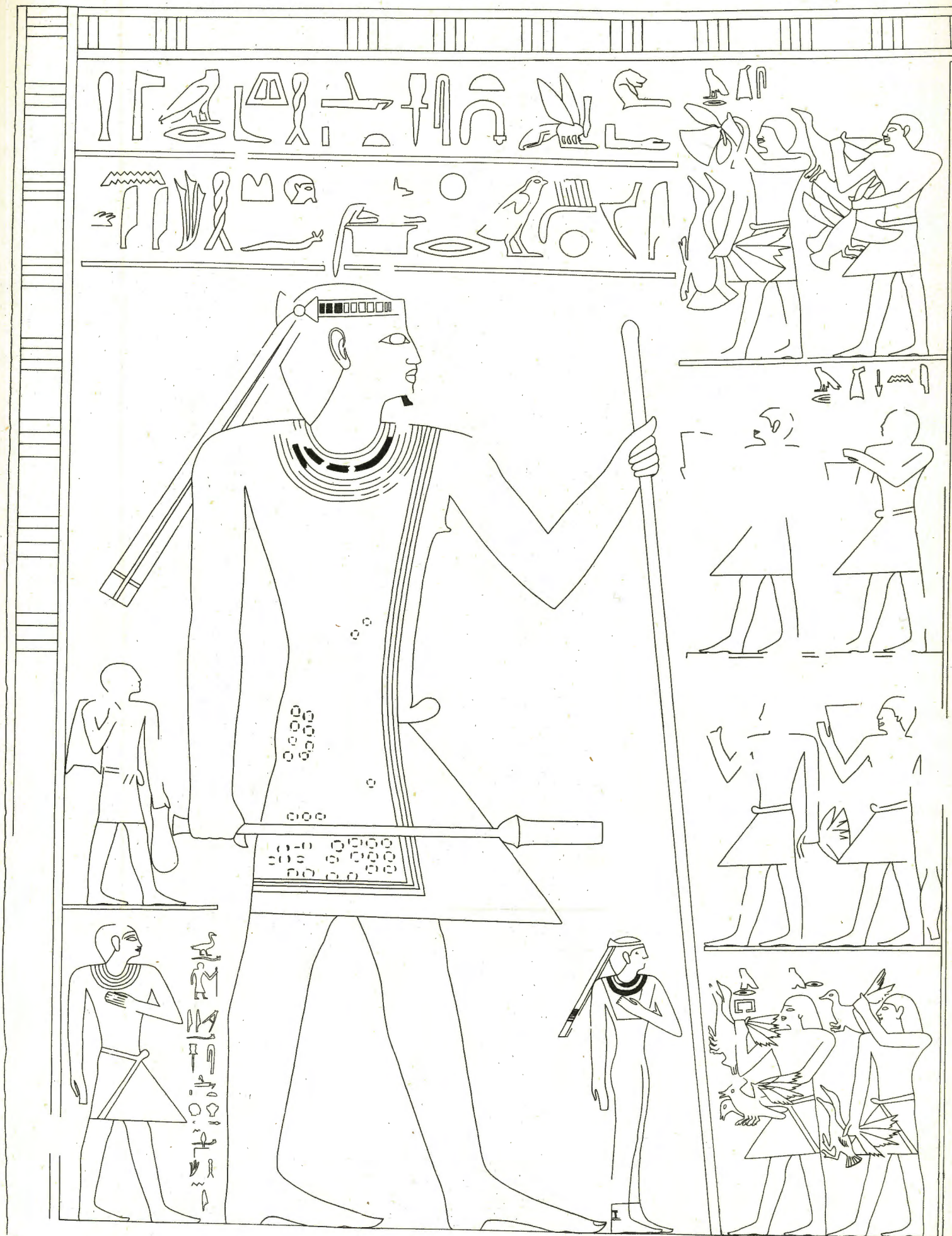
SCALE 1:6

1. ROOM B: WEST WALL: SOUTH SCENE.



2. ROOM B: WEST WALL: NORTH SIDE OF ANGLE





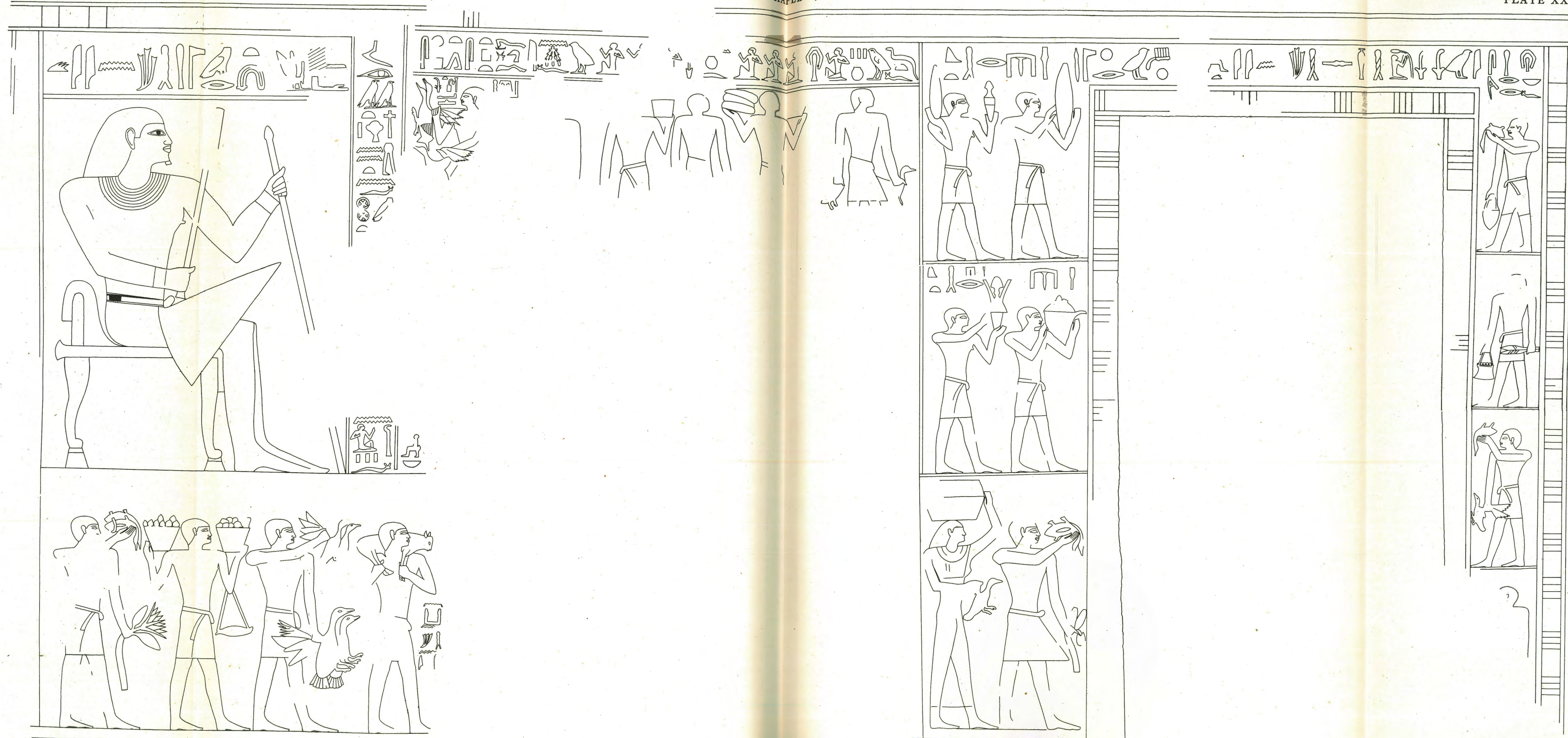
SCALE 1:6

ROOM B: WEST WALL: MIDDLE SCENE

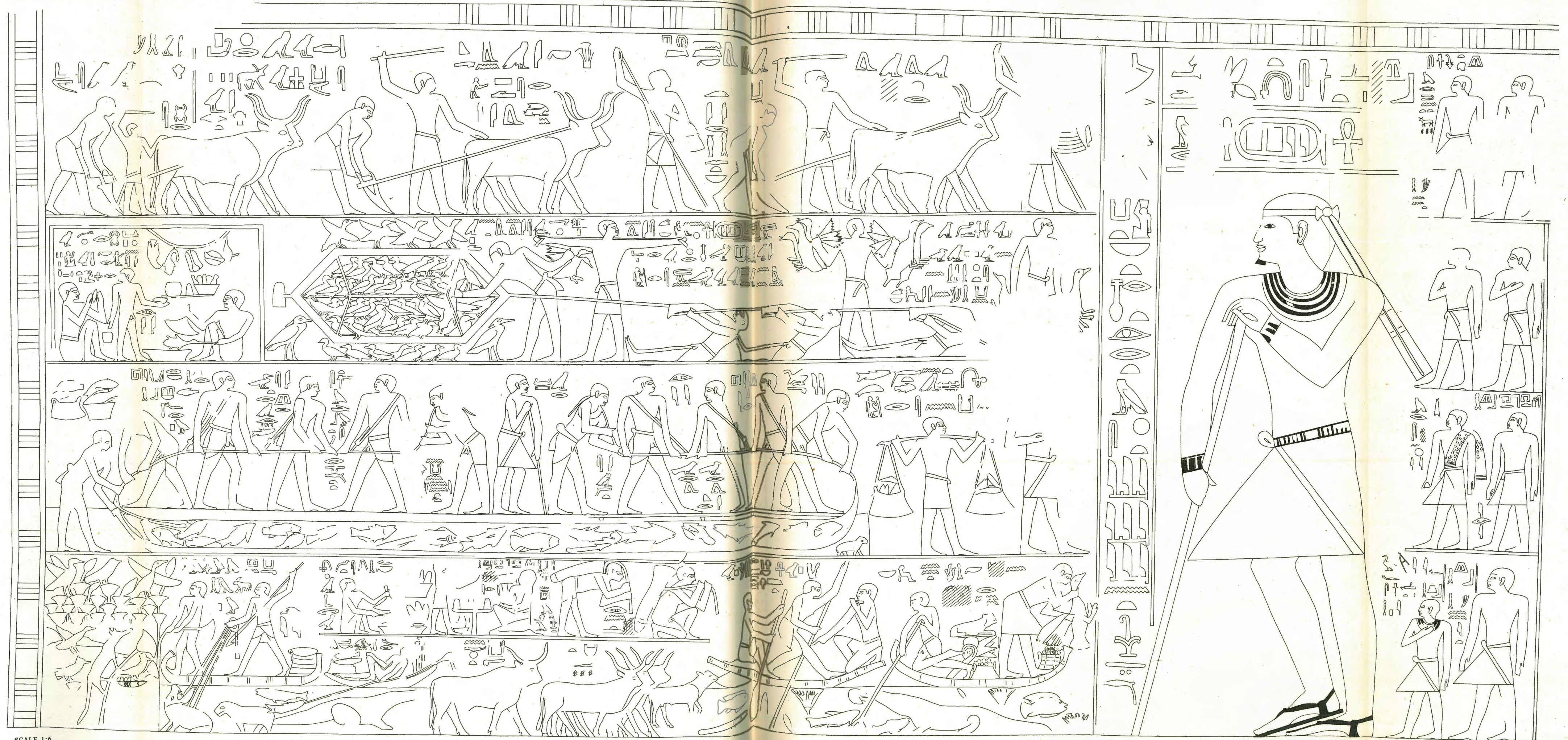




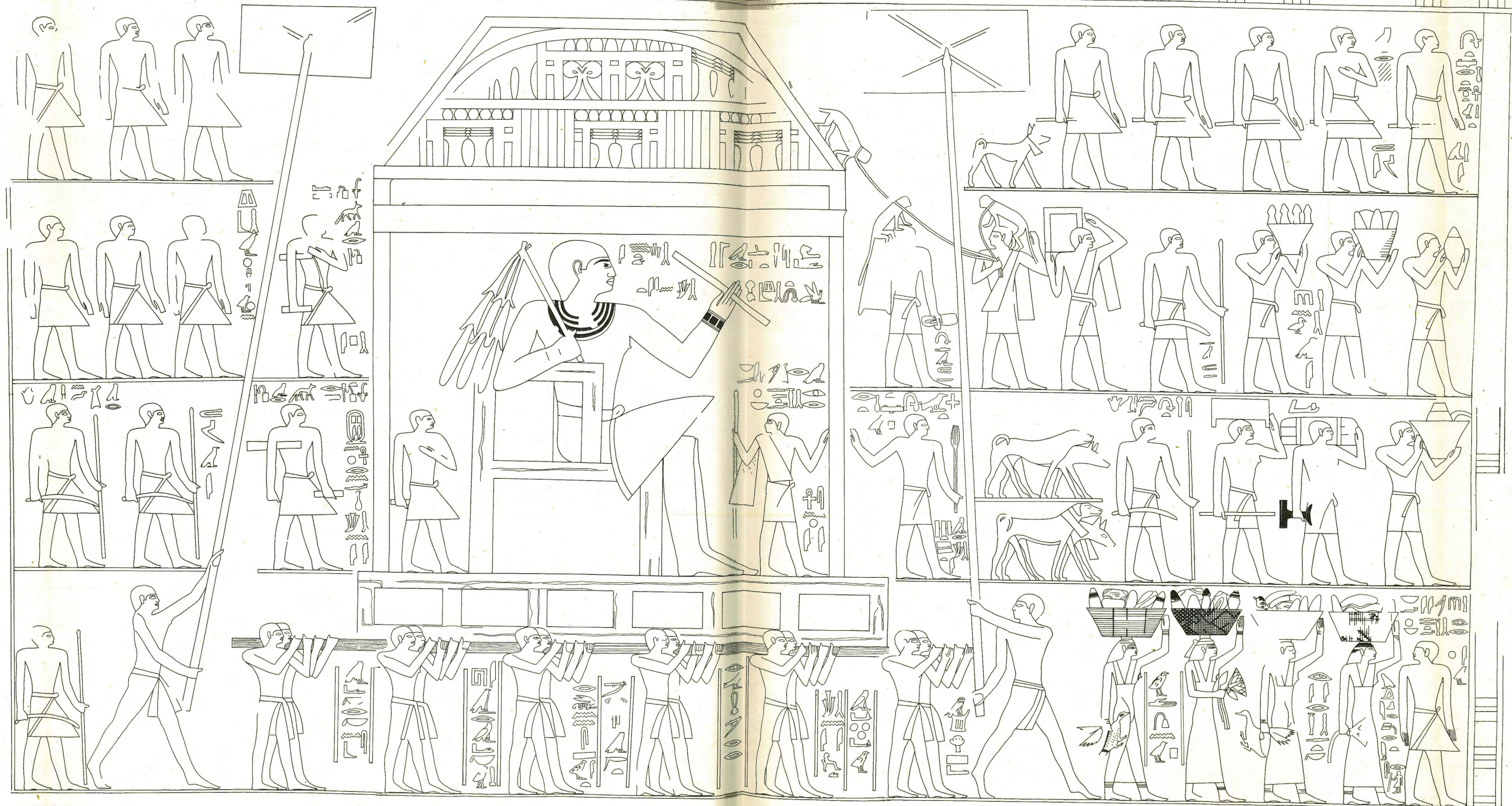








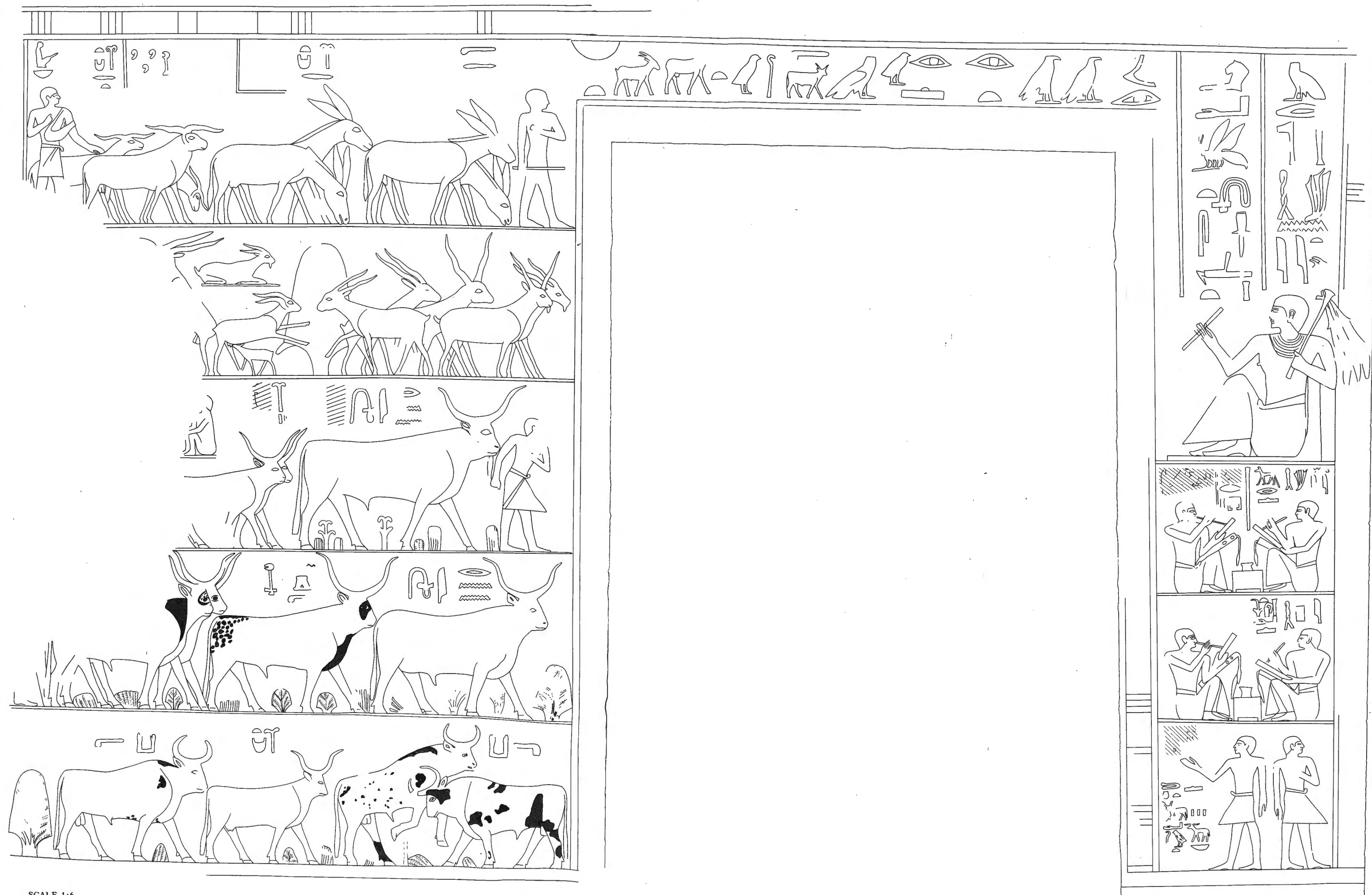




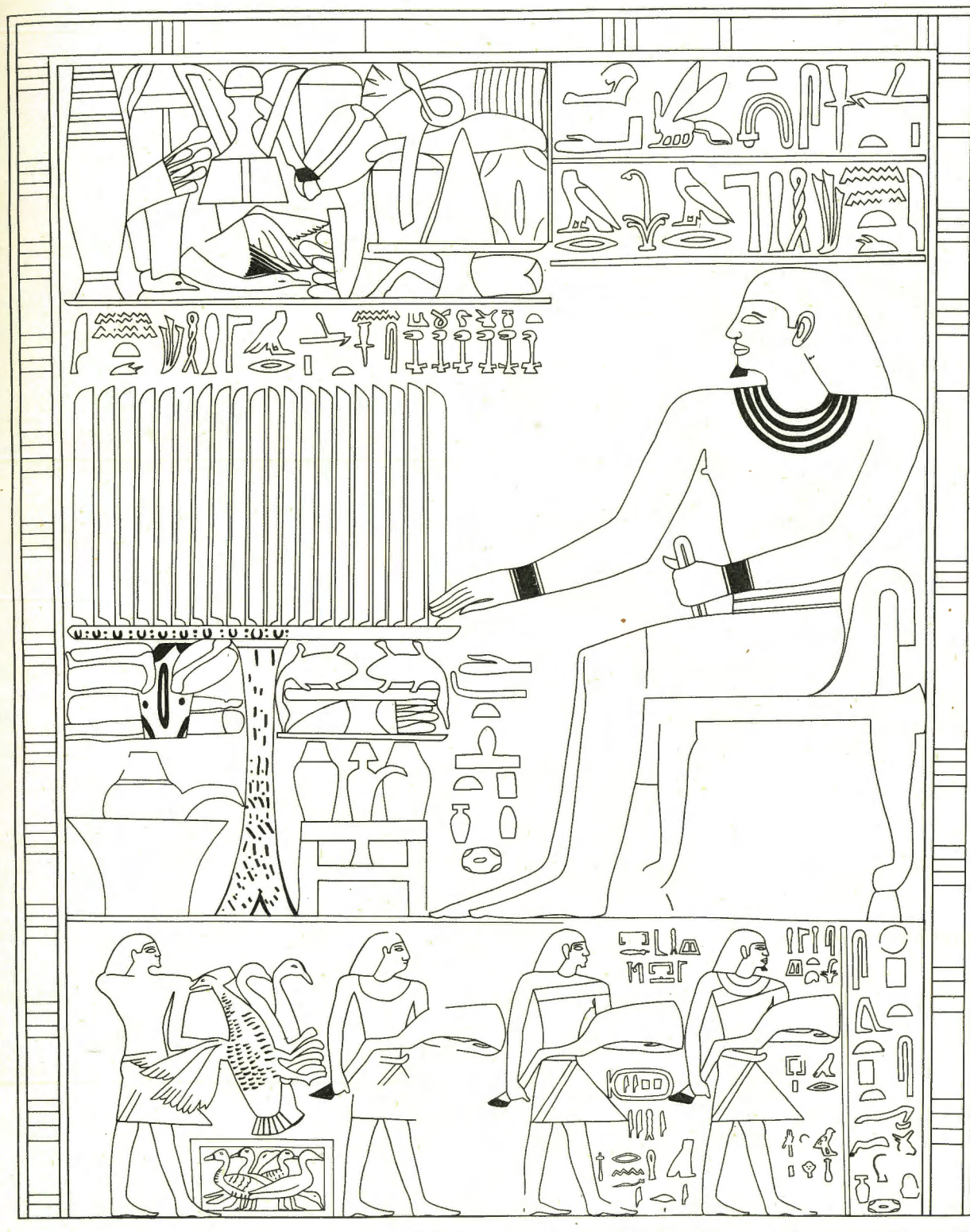
SCALE 1:6

ROOM B: EAST WALL: MIDDLE SCENE



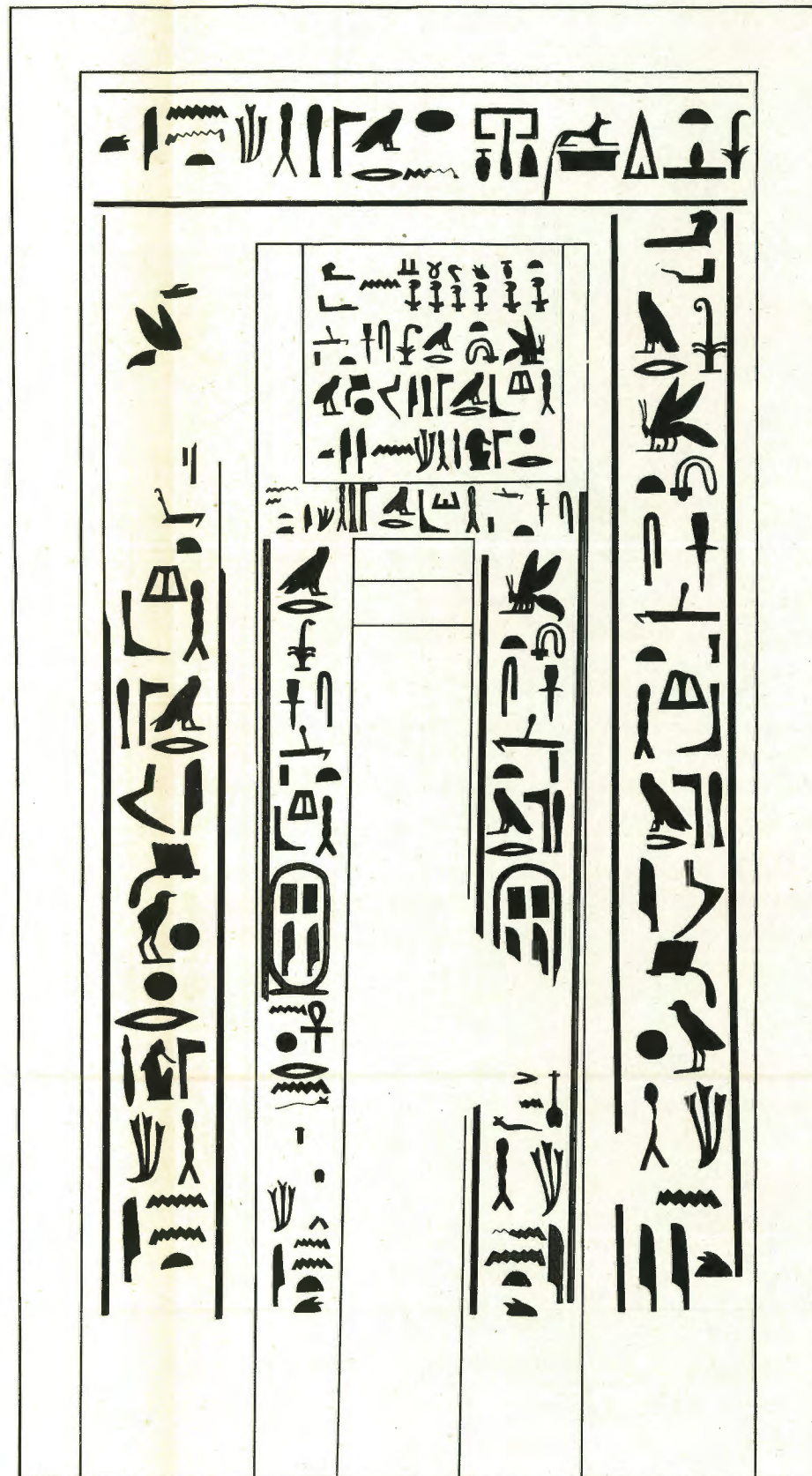




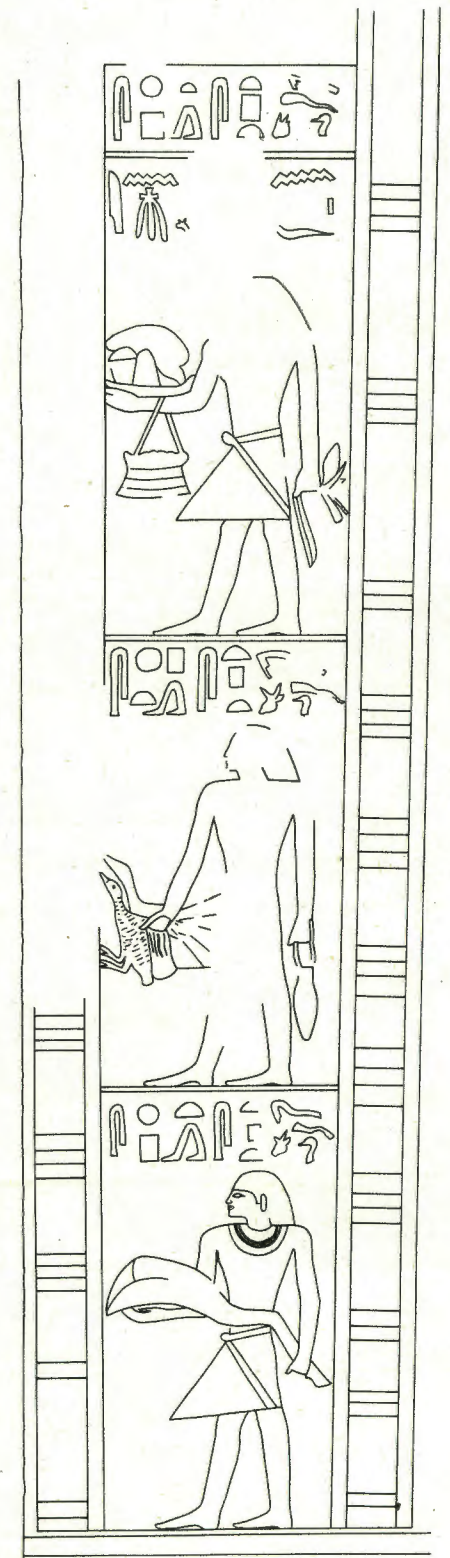


1.

SCALE 1:6.



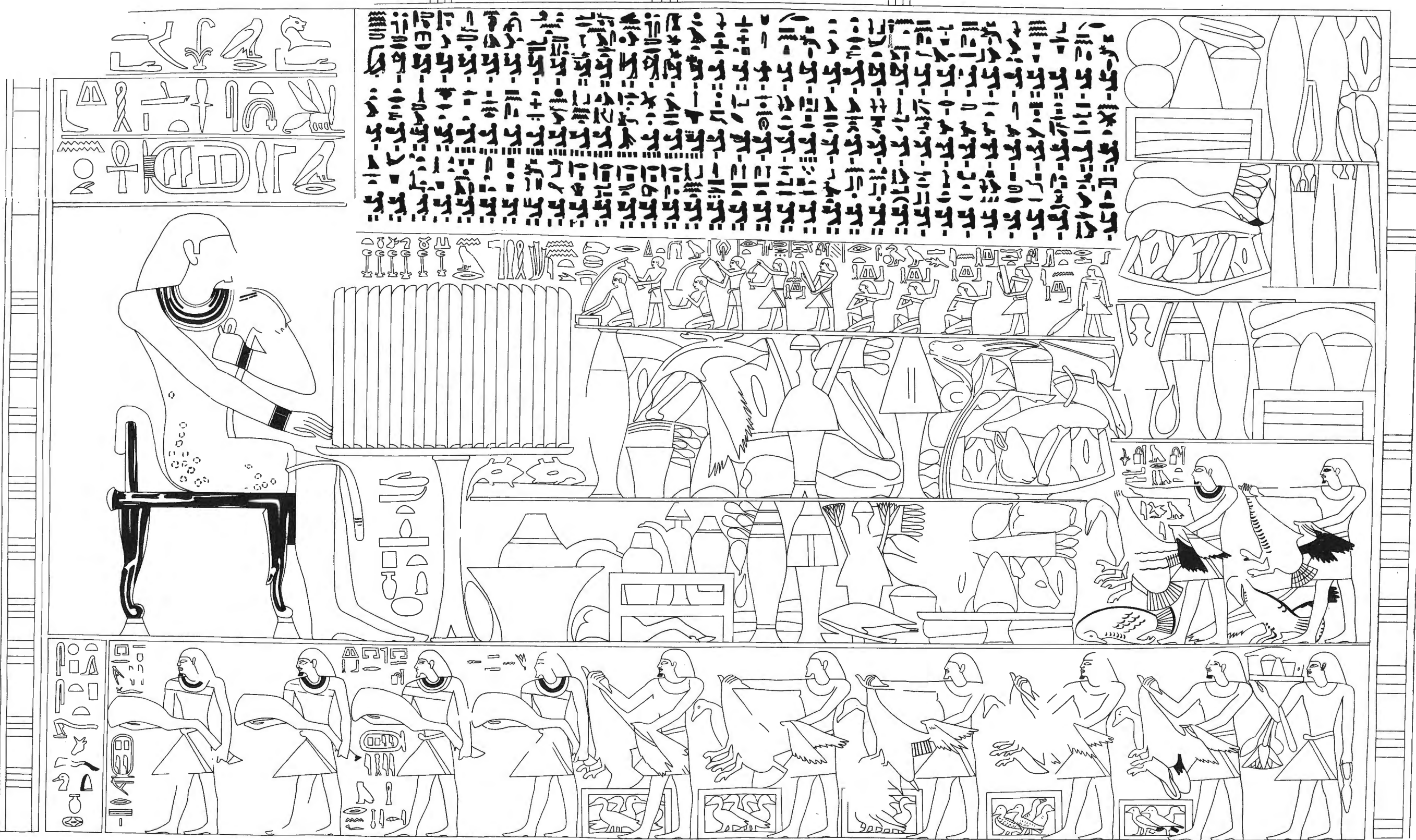
2.



3.

1. ROOM C: WEST WALL: SOUTH OF FAÇADE-STELA
2. ROOM C: WEST WALL: THE FAÇADE-STELA
3. ROOM C: WEST WALL: NORTH OF FAÇADE-STELA

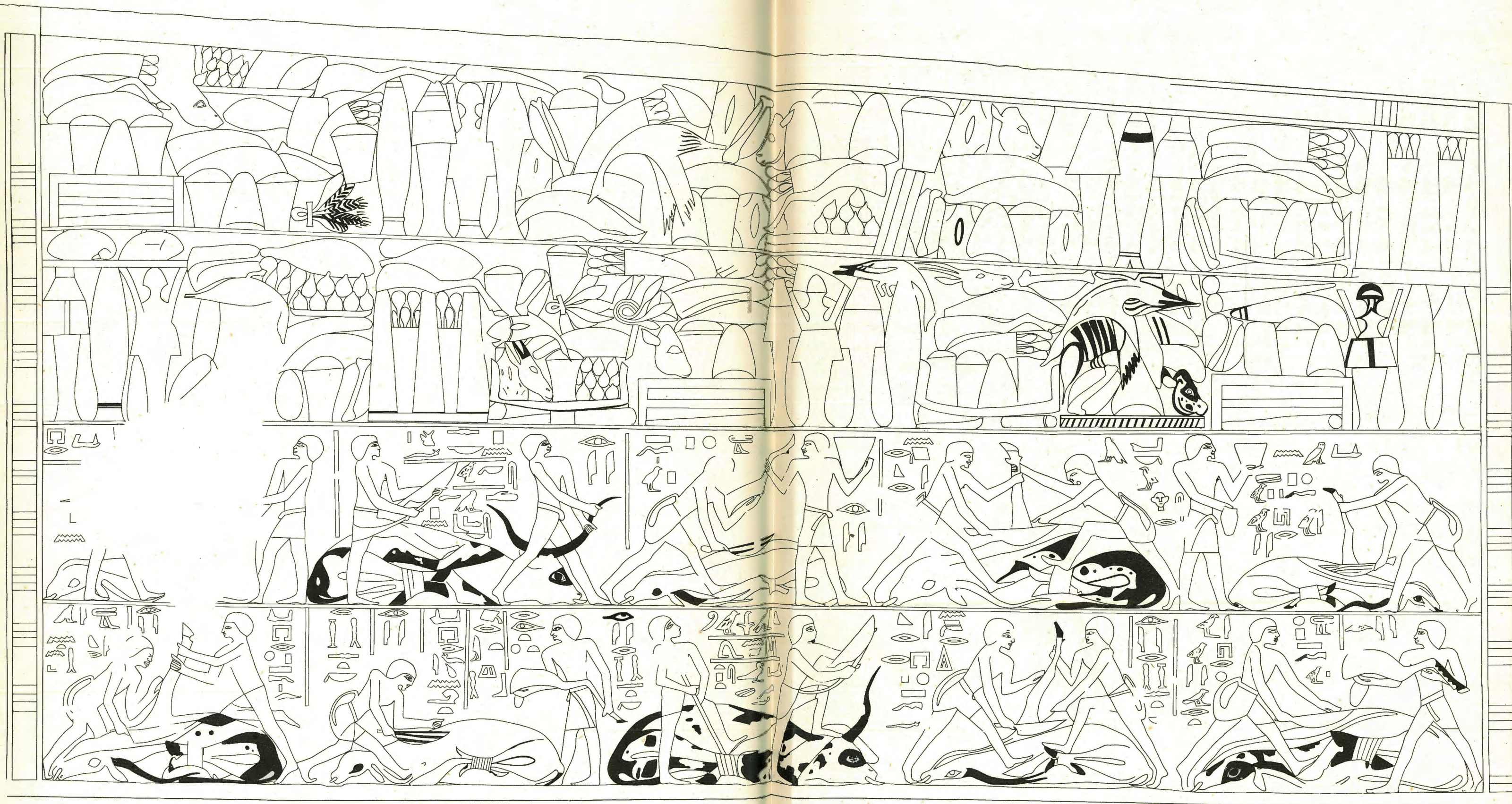




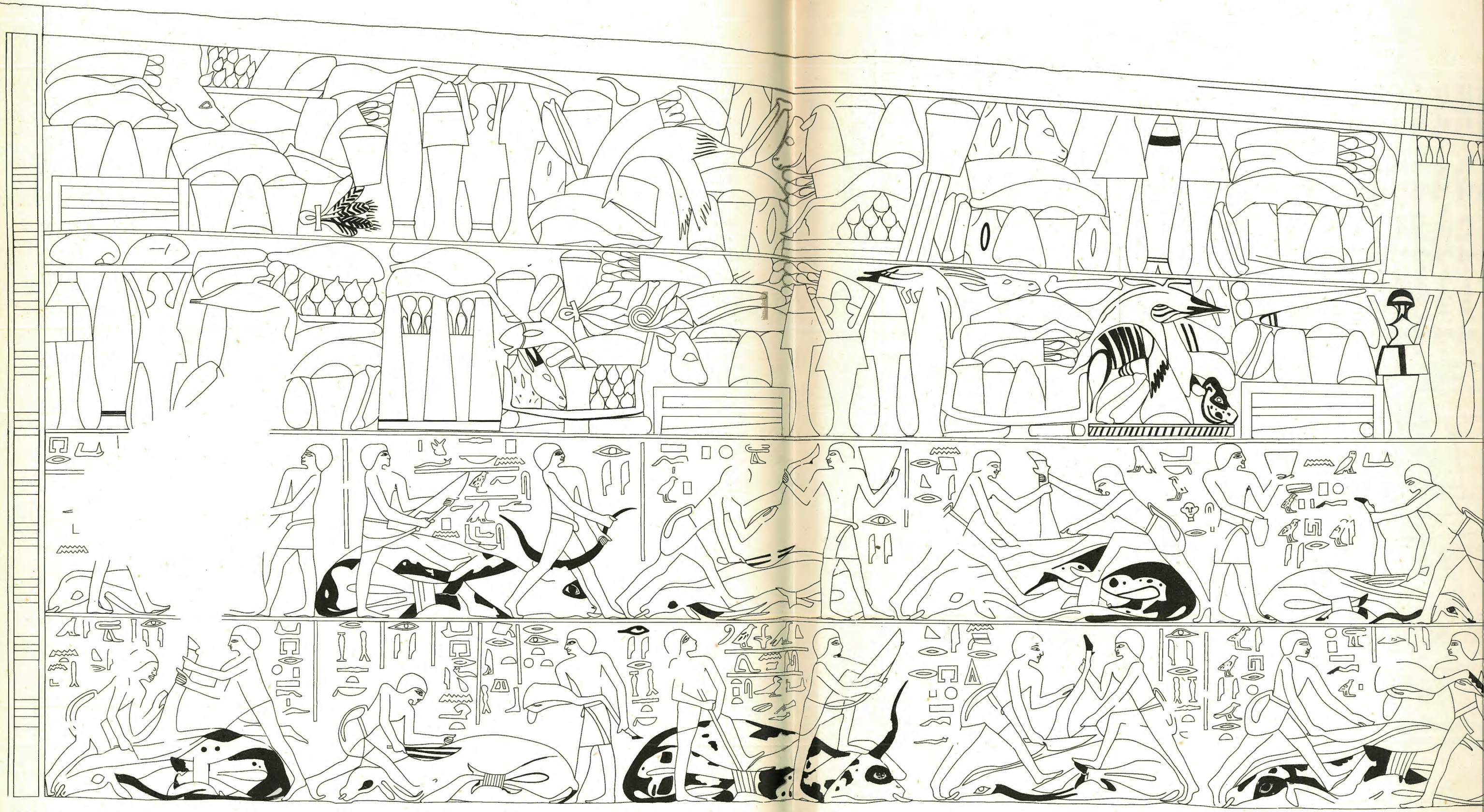
SCALE 1:6

ROOM C: NORTH WALL













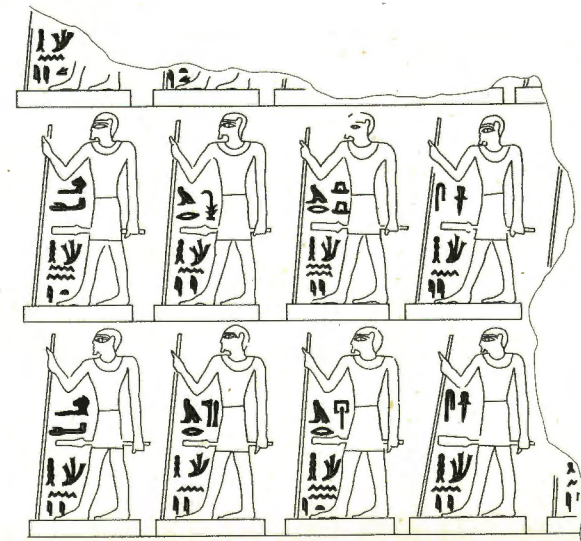
SCALE 1:6

ROOM C: SOUTH WALL

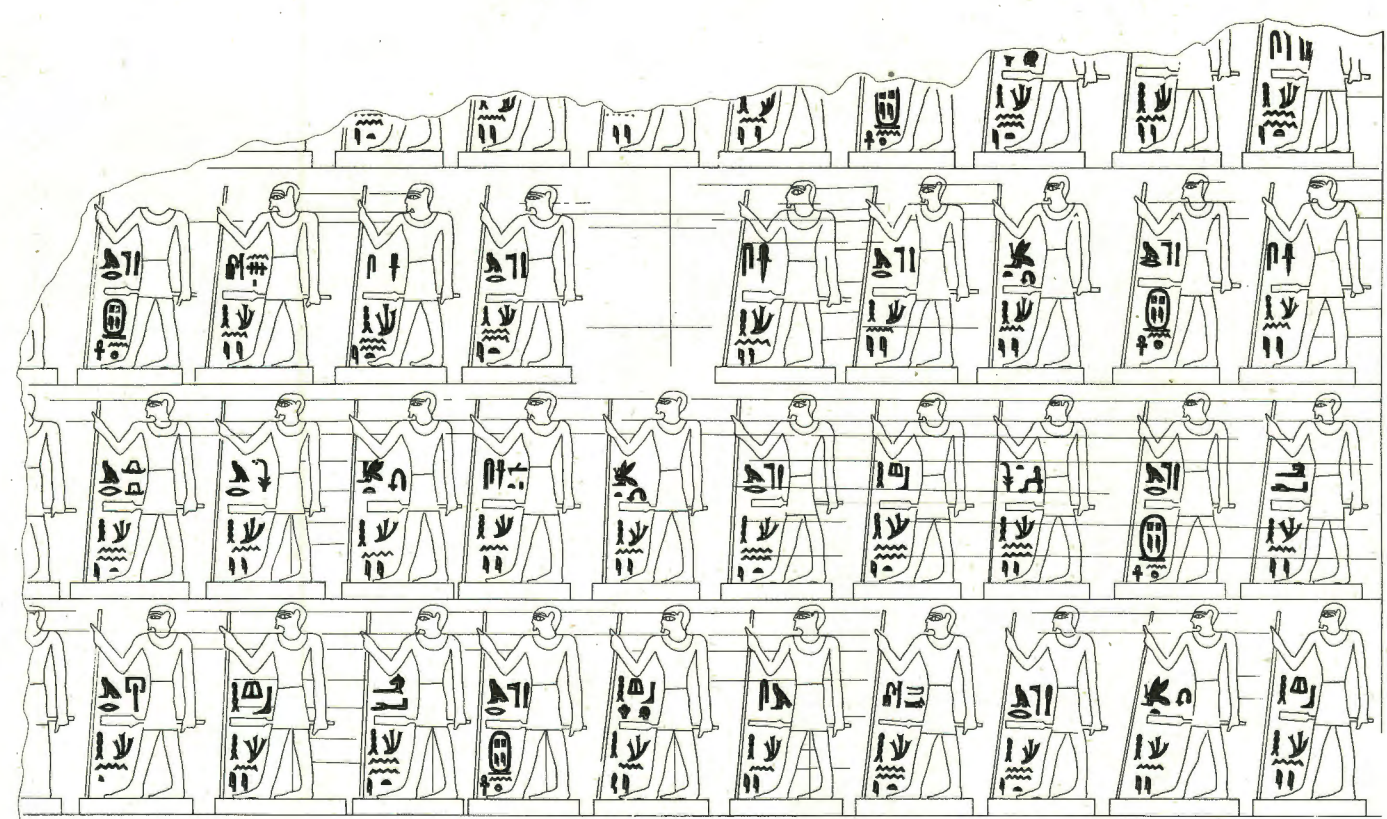




1.



2.



SCALE 1:10

3.

1. ROOM F: WEST WALL OF SERDAB: SOUTH OF DOORWAY
2. ROOM F: WEST WALL OF SERDAB: BETWEEN DOORWAY & BREAK
3. ROOM F: WEST WALL OF SERDAB: NORTH OF BREAK

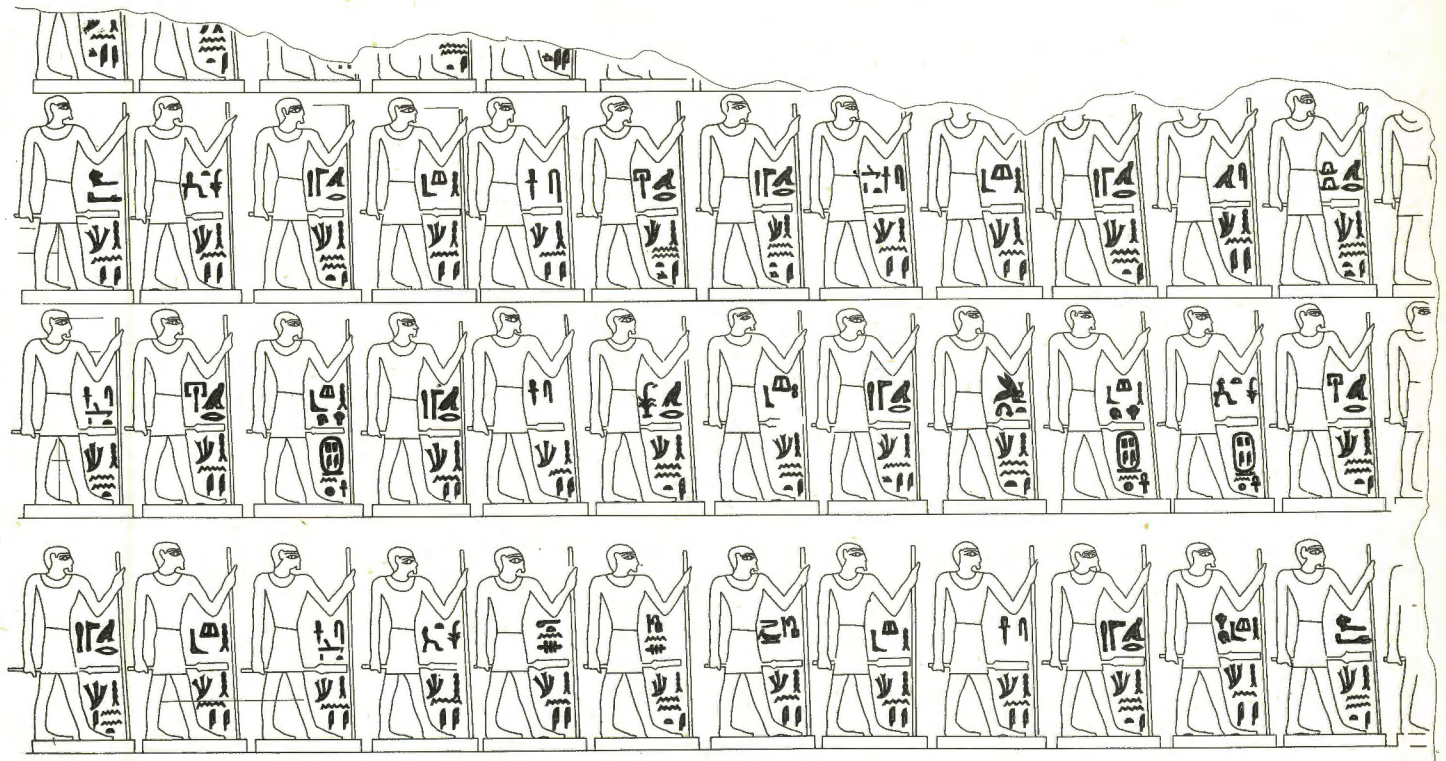




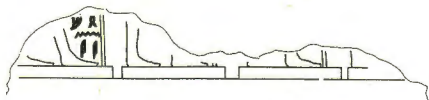
SCALE 1:10

ROOM F: NORTH WALL OF SERDAB





1.



2.



3.

SCALE 1:10

1. ROOM F: EAST WALL OF SERDAB: NORTH OF BREAK
2. ROOM F: EAST WALL OF SERDAB: UNDER BREAK
3. ROOM F: EAST WALL OF SERDAB: SOUTH OF BREAK

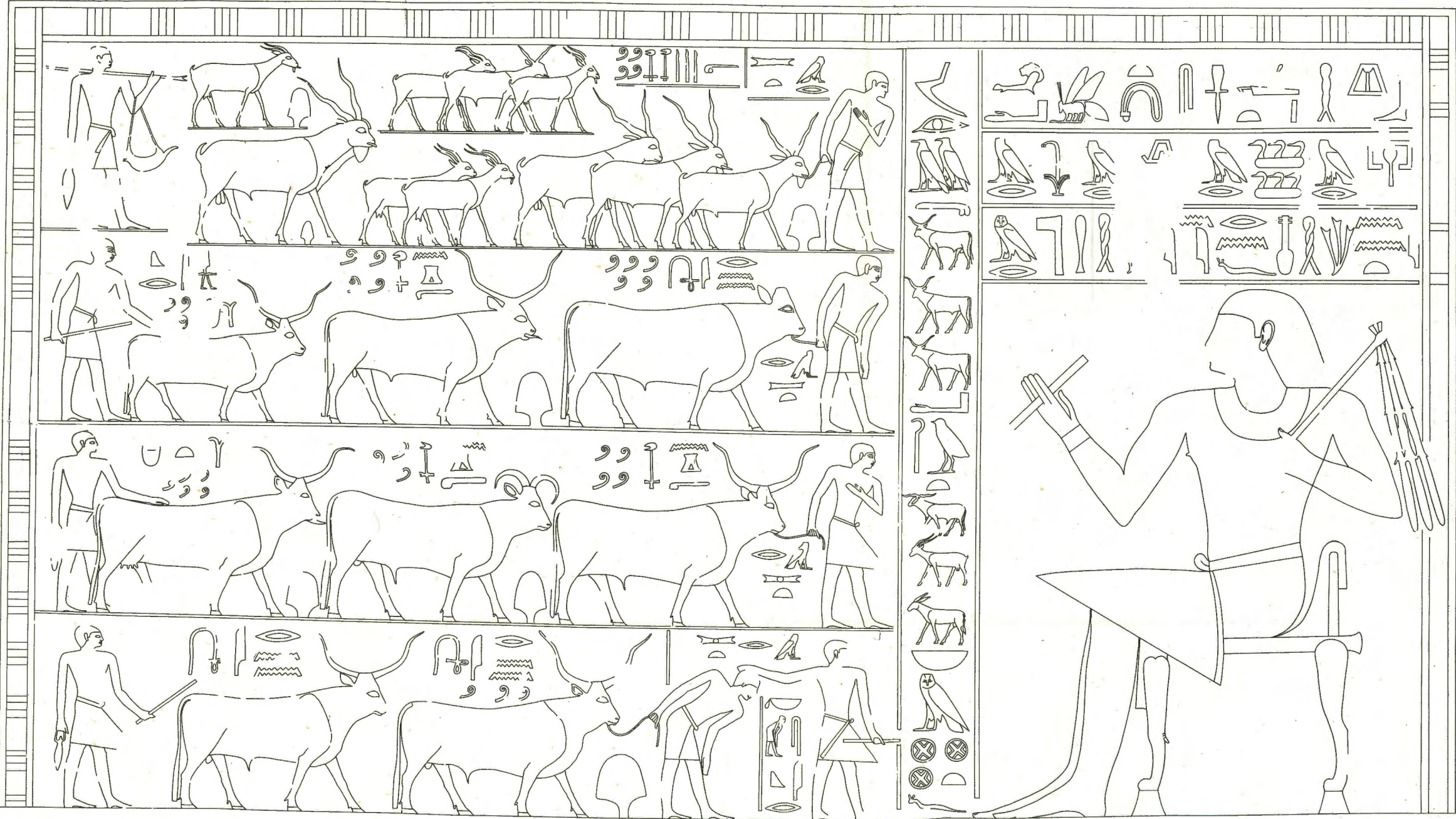




SCALE 1:10

ROOM F: SOUTH WALL OF SERDAB

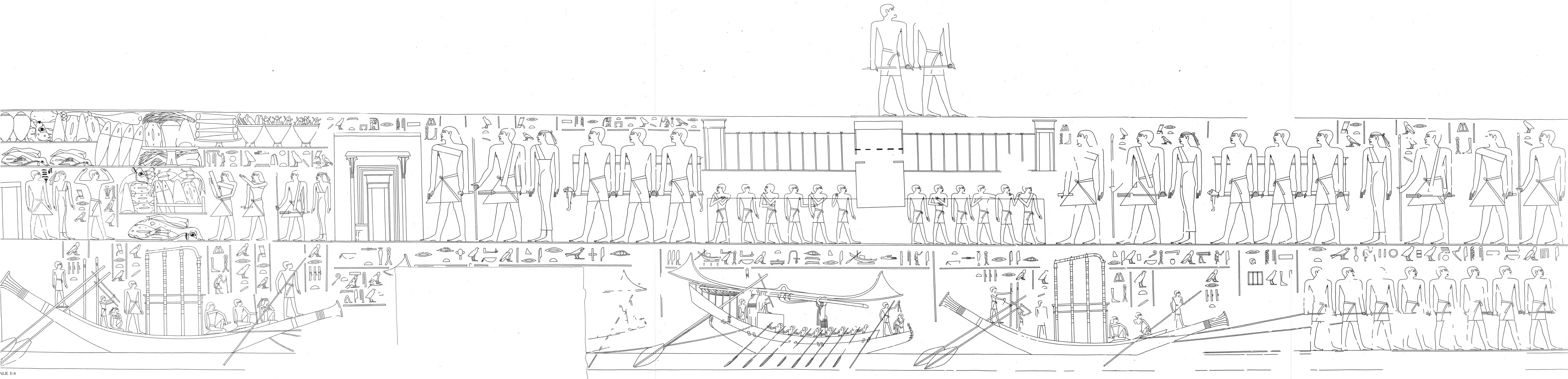




SCALE 1:8

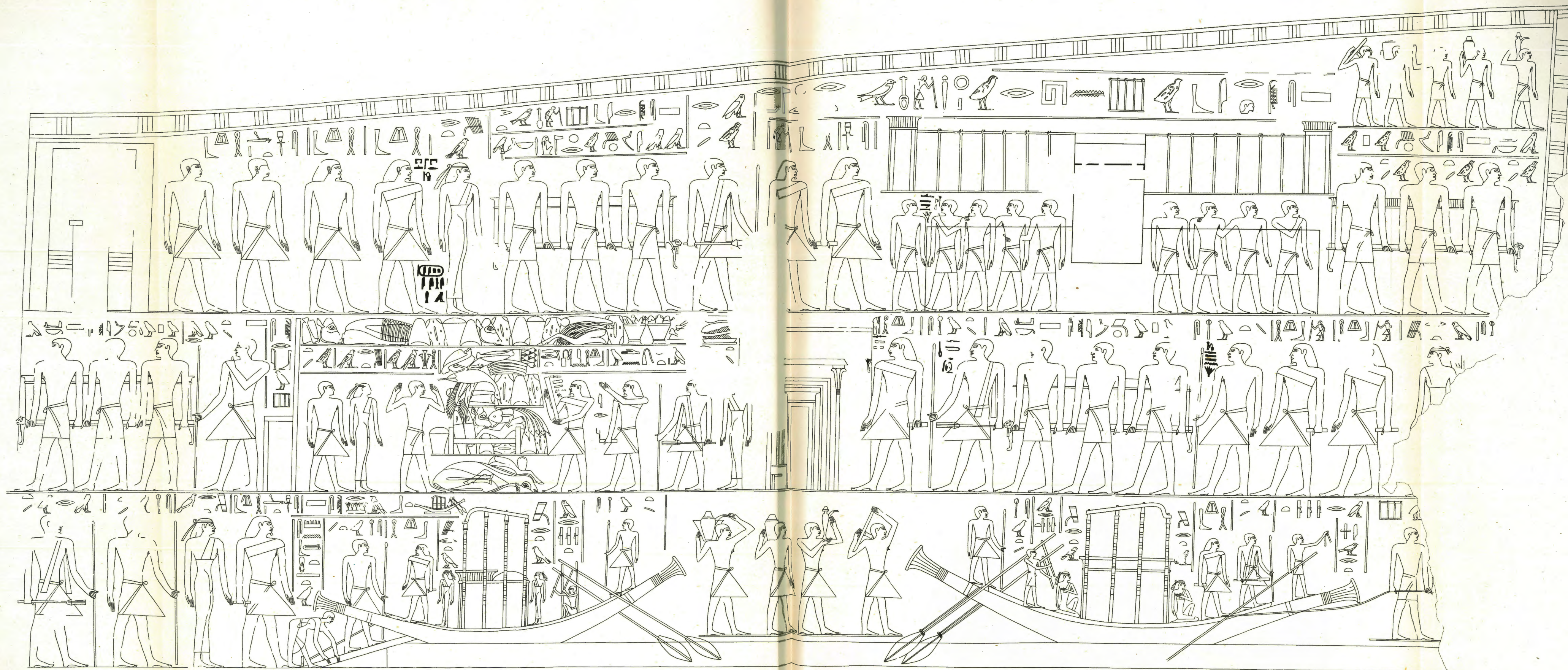
ROOM F: SOUTH WALL: UPPER RELIEF





ROOM F: EAST WALL: INK DRAWINGS

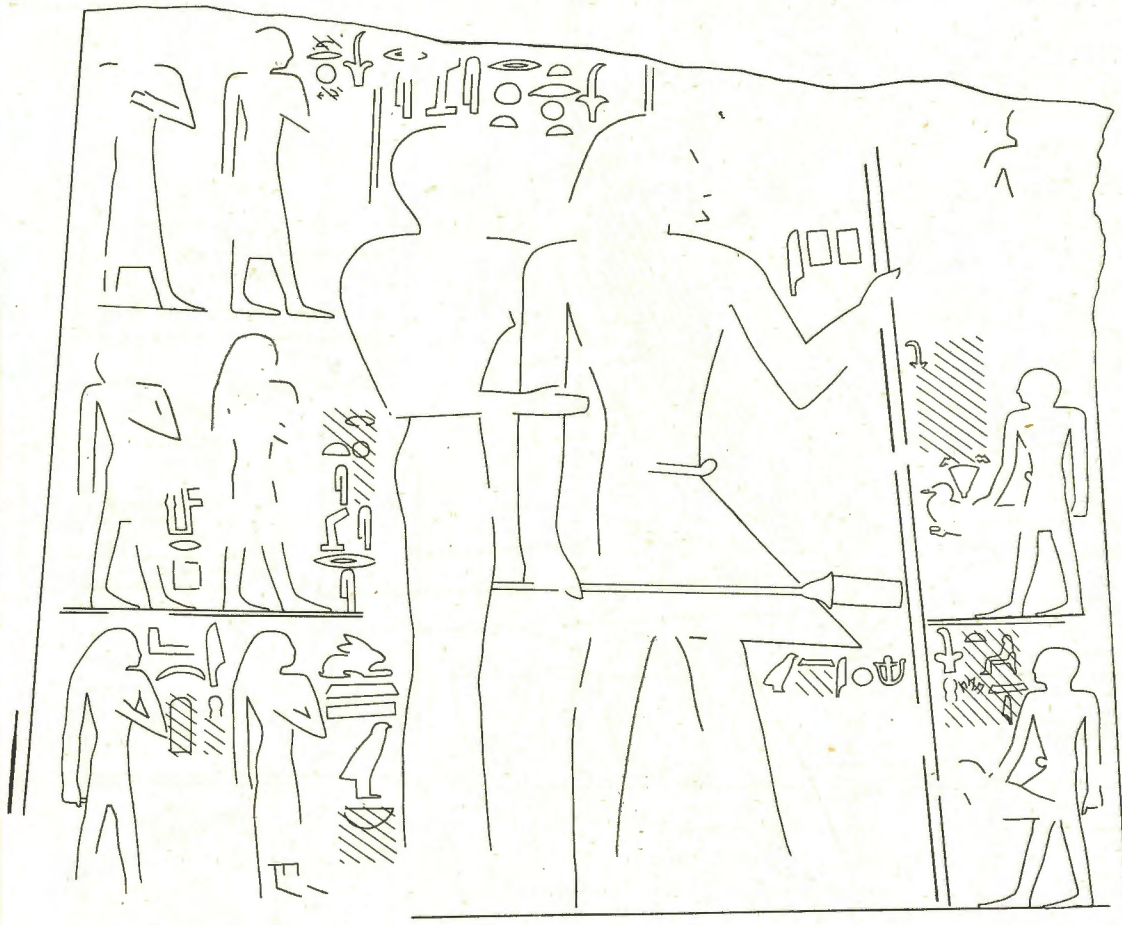




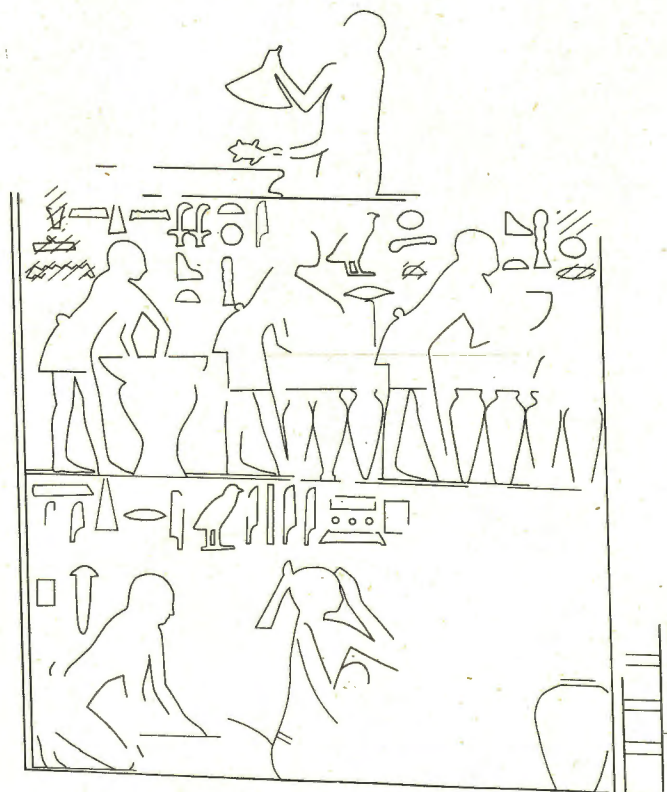
SCALE 1:8

ROOM F: WEST WALL: INK DRAWINGS





1.

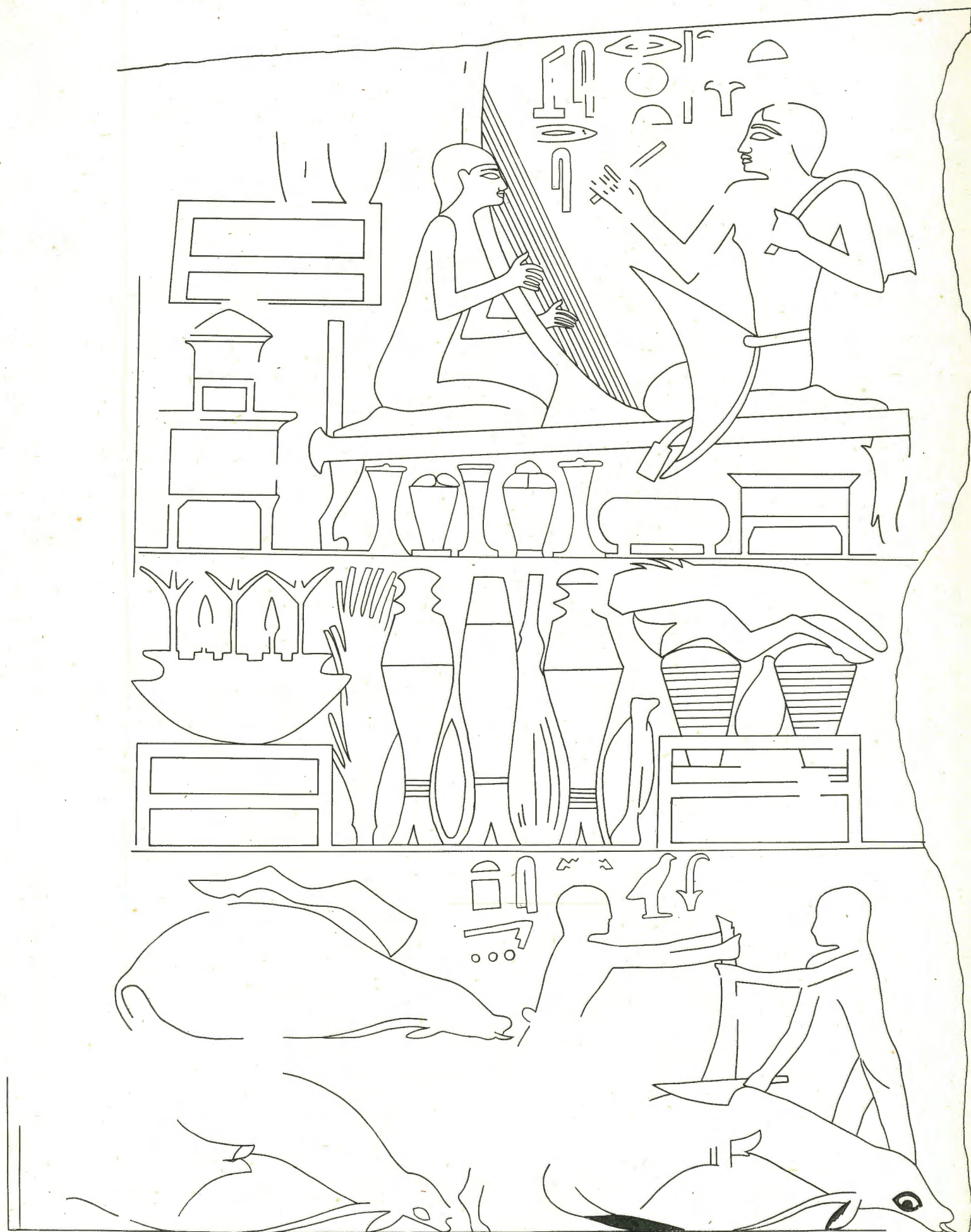


SCALE 1:8

2.

1. EAST WALL: NORTH OF ENTRANCE  
2. EAST WALL: SOUTH OF ENTRANCE

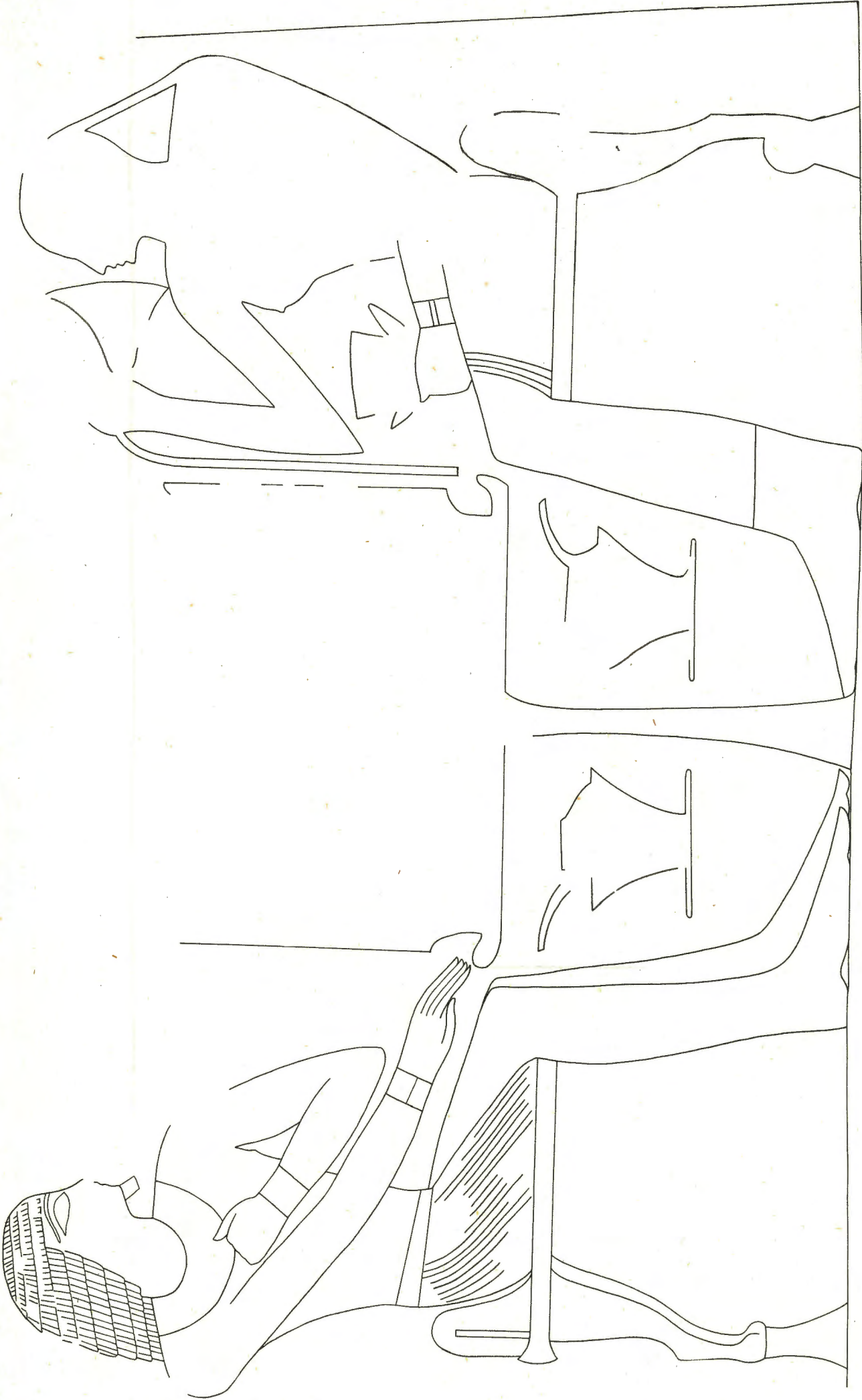




SCALE 1:4

SOUTH WALL

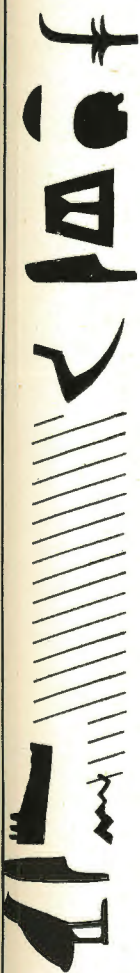




NORTH WALL

SCALE 1:5





SCALE 1:4

1. ENTRANCE: OUTER (EAST) FACE

2. ENTRANCE: NORTH JAMB: THICKNESS





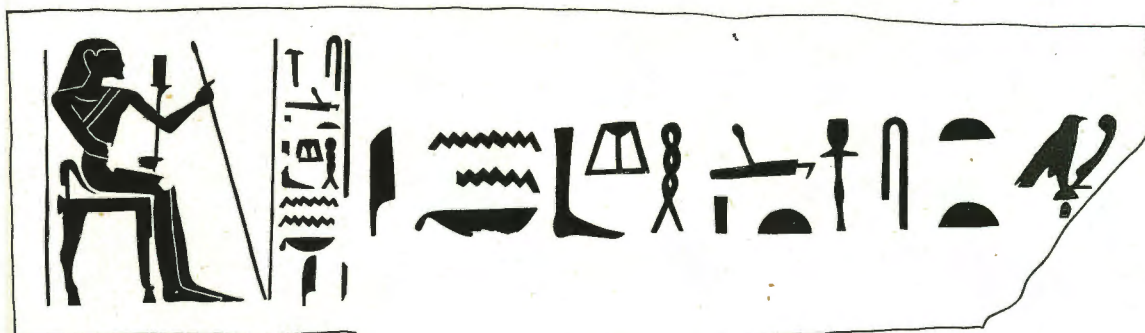
SCALE 1:6



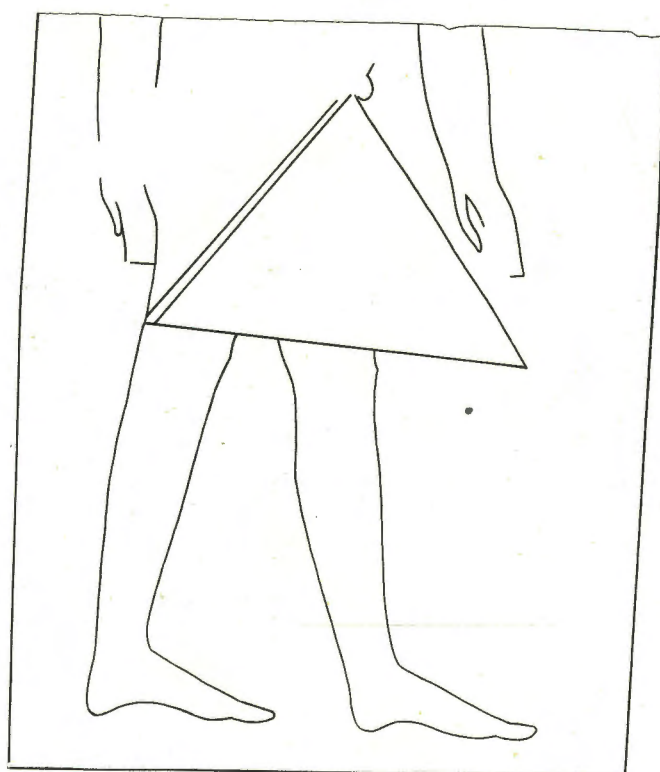
1. WEST WALL: NORTH OF ENTRANCE

2. WEST WALL: SOUTH OF ENTRANCE





1. WEST WALL: INSCRIPTION



SCALE 1:6

2. ENTRANCE: SOUTH JAMB





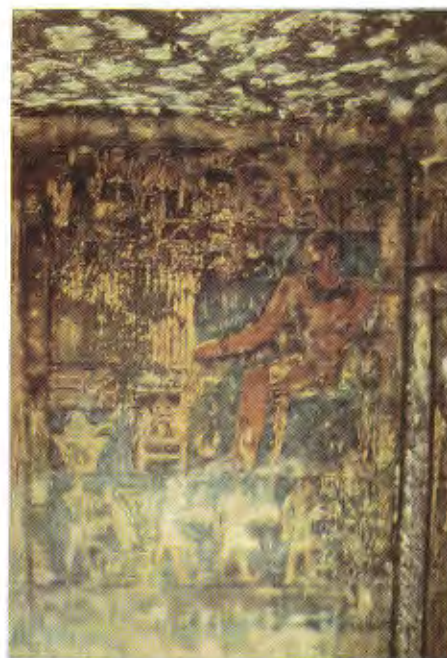
1. TOMB-CHAPEL A, NO. 2: ROOM B: PART OF SOUTH WALL (SEE PLATE XXII)



2. TOMB-CHAPEL A, NO. 2: ROOM B: WEST END OF SOUTH WALL (SEE PLATE XXIV)



3. TOMB-CHAPEL A, NO. 2: ROOM F: PART OF NORTH WALL OF SERDAB (SEE PLATE XXXVIII)



4. TOMB-CHAPEL A, NO. 2: ROOM C: PART OF WEST WALL (SEE PLATE XXXIII, 1)





1. GENERAL VIEW OF THE TOMB-CHAPELS DESIGNATED A

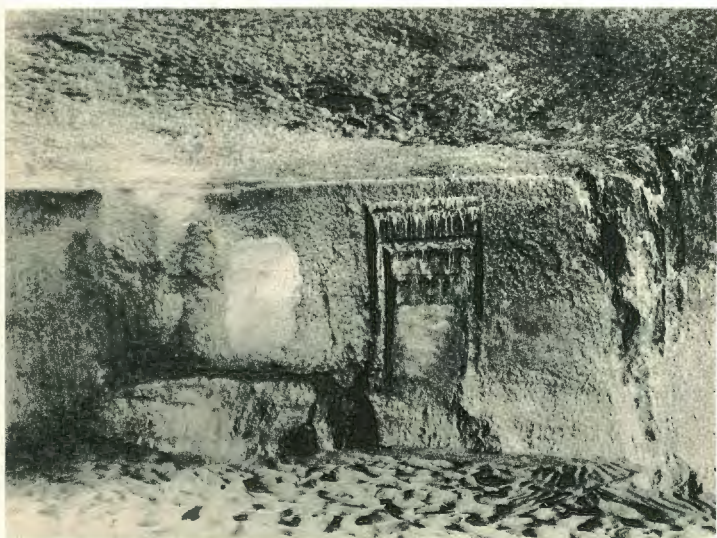


2. TOMB-CHAPEL A, NO. 1 (THAT OF NI-ANKH-PEPI), ENTRANCE  
(SEE PLATES IV AND V)





1. INTERIOR OF ROOM A IN NI-ANKH-PEPI'S TOMB-CHAPEL (A, NO. 1)

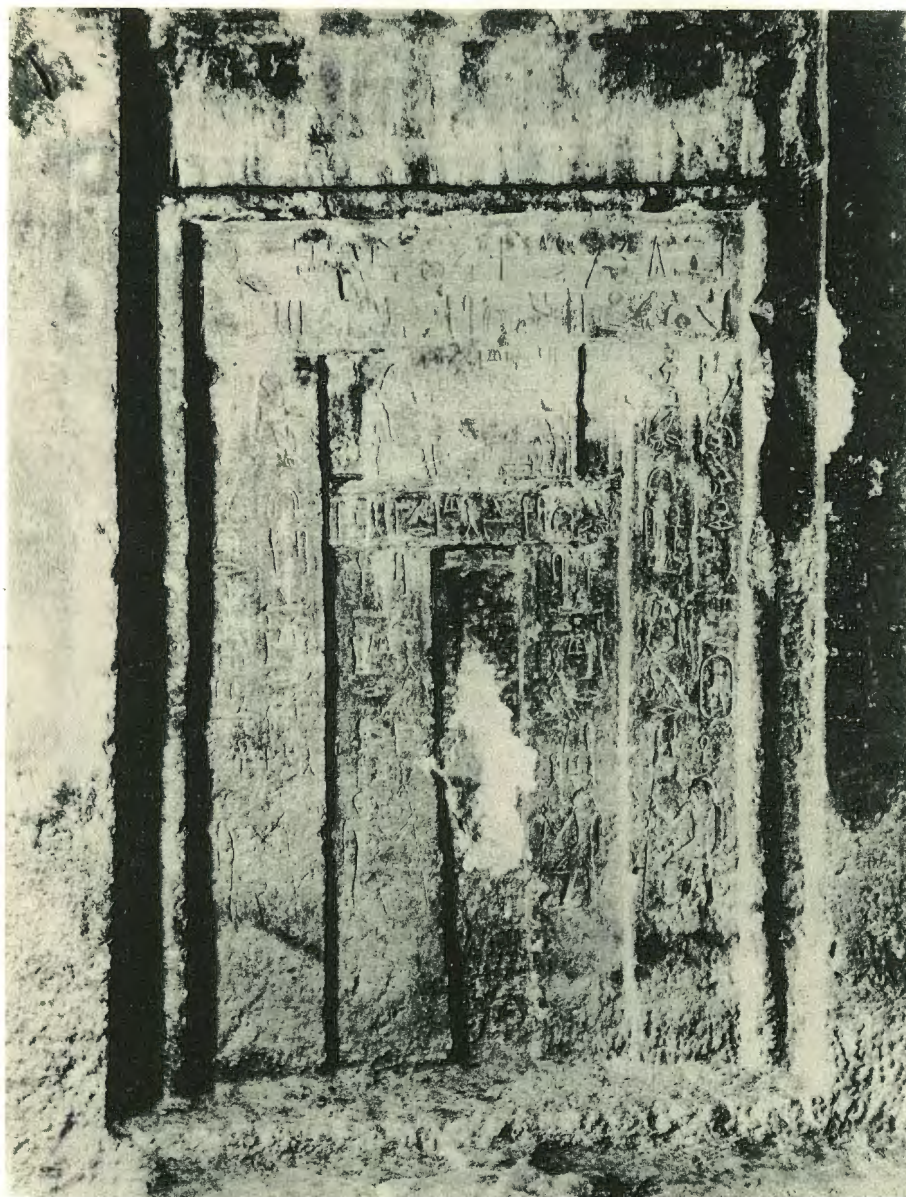


2. TOMB-CHAPEL OF NI-ANKH-PEPI (A, NO. 1): ROOM A:  
WEST WALL: SOUTHERN FAÇADE-STELA  
(SEE PLATE VII)



3. TOMB-CHAPEL OF NI-ANKH-PEPI (A, NO. 1): ROOM A:  
WEST WALL: OFFERING-SLAB IN FRONT OF NORTHERN  
STELA (SEE PLATE X, 1)





1. TOMB-CHAPEL OF NI-ANKH-PEPI (A, NO. 1): ROOM A: WEST WALL:  
NORTHERN FAÇADE-STELA (SEE PLATE X, 1)



2. TOMB-CHAPEL OF NI-ANKH-PEPI  
(A, NO. 1): ROOM A: SOUTH FACE OF  
PILLAR 1 (SEE PLATE VI, 1)



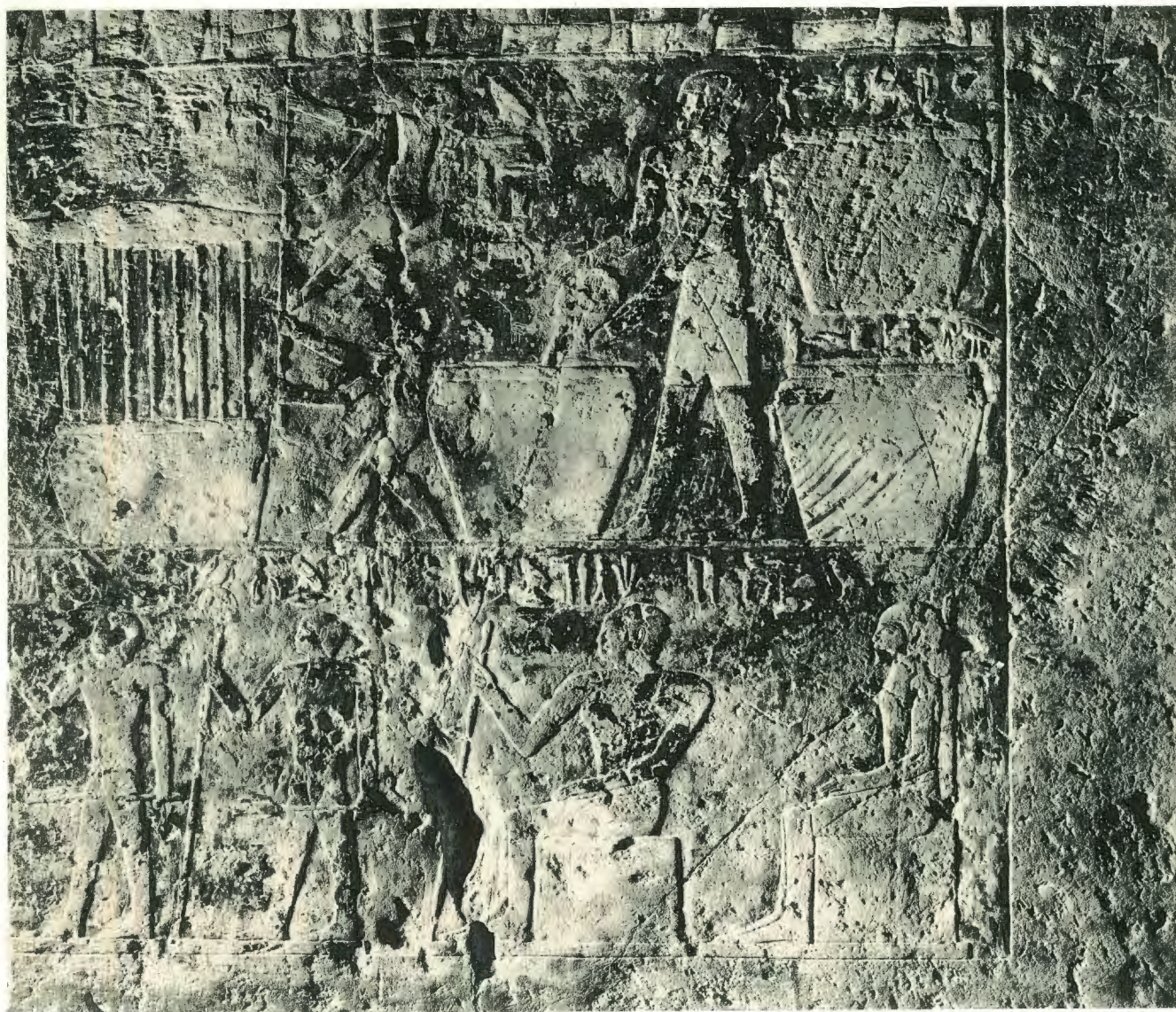
3. TOMB-CHAPEL OF PEPI-ONKH  
(A, NO. 2): ROOM A: STATUE IN  
NORTH WALL





TOMB-CHAPEL A, NO. 2: ROOM A: WEST WALL: PART OF THE RELIEF SHOWING PAPI'ONKH  
INSPECTING THE CRAFTSMEN OF HIS DOMAIN  
(SEE PLATE XVI)

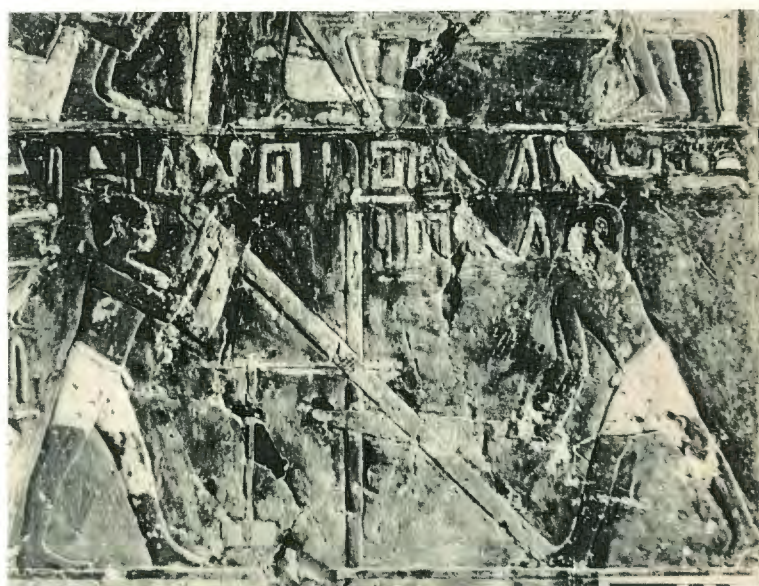




1. TOMB-CHAPEL OF PEPI'ONKH (A, NO. 2): ROOM A: EAST WALL: REGISTERS 1 AND 2  
(SEE PLATE XX)



2. TOMB-CHAPEL OF PEPI'ONKH (A, NO. 2): ROOM A: WEST WALL: PART OF REGISTER 3  
(SEE PLATE XVII)



3. TOMB-CHAPEL OF PEPI'ONKH (A, NO. 2): ROOM A: NORTH WALL: WEST OF DOORWAY: REGISTER 3  
(SEE PLATE XVIII)





1. TOMB-CHAPEL OF PEPI'ONKH (A, NO. 2): ROOM A:  
NORTH WALL: WEST OF DOORWAY: REGISTERS 1-3  
(SEE PLATE XVIII)



2. TOMB-CHAPEL OF PEPI'ONKH (A, NO. 2): ROOM B:  
WEST WALL: SOUTH SCENE (SEE PLATE XXVI, 1)



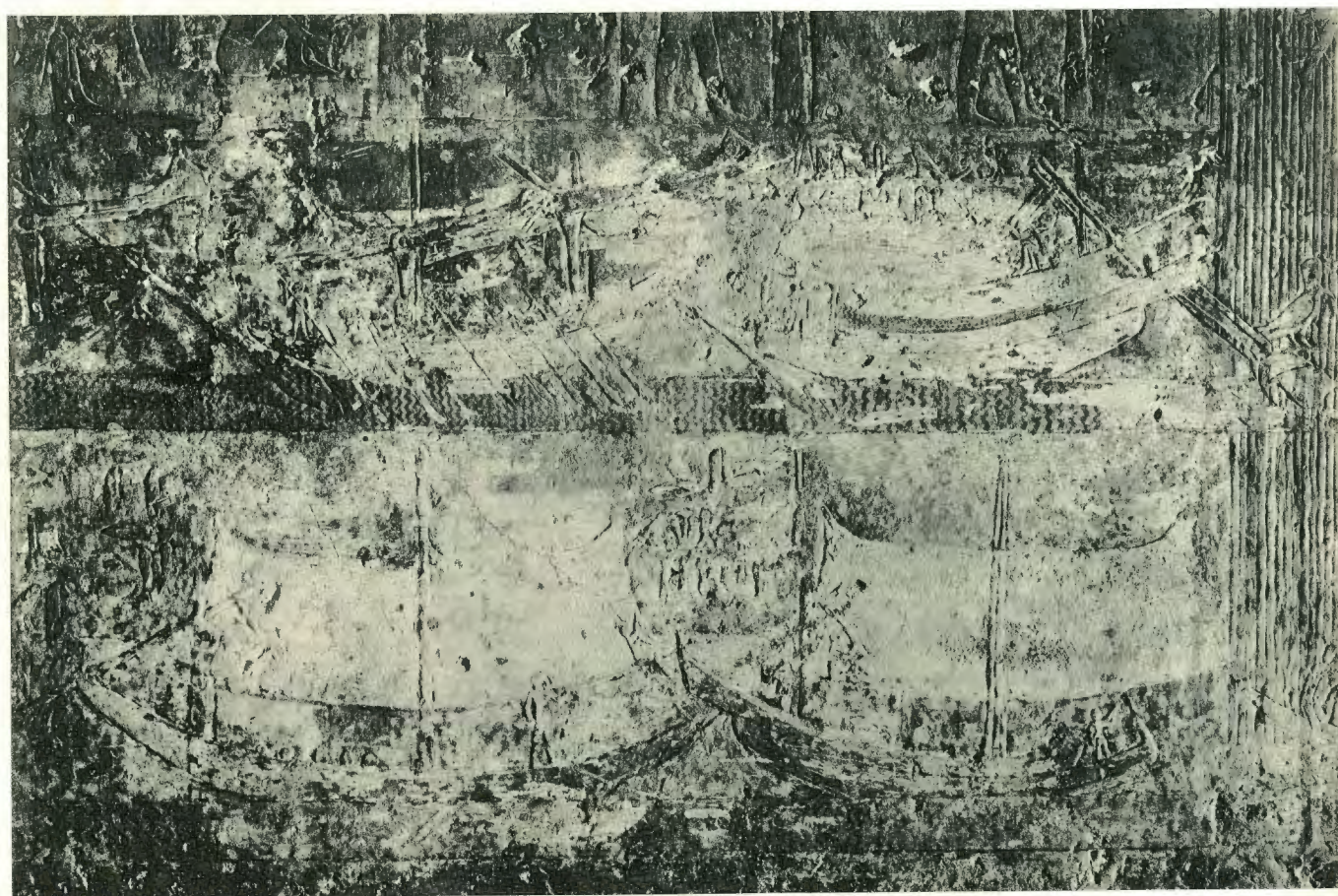


TOMB-CHAPEL OF PEPI'ONKH (A, NO. 2): ROOM B: SOUTH WALL: WEST SCENE  
(SEE PLATE XXIV)



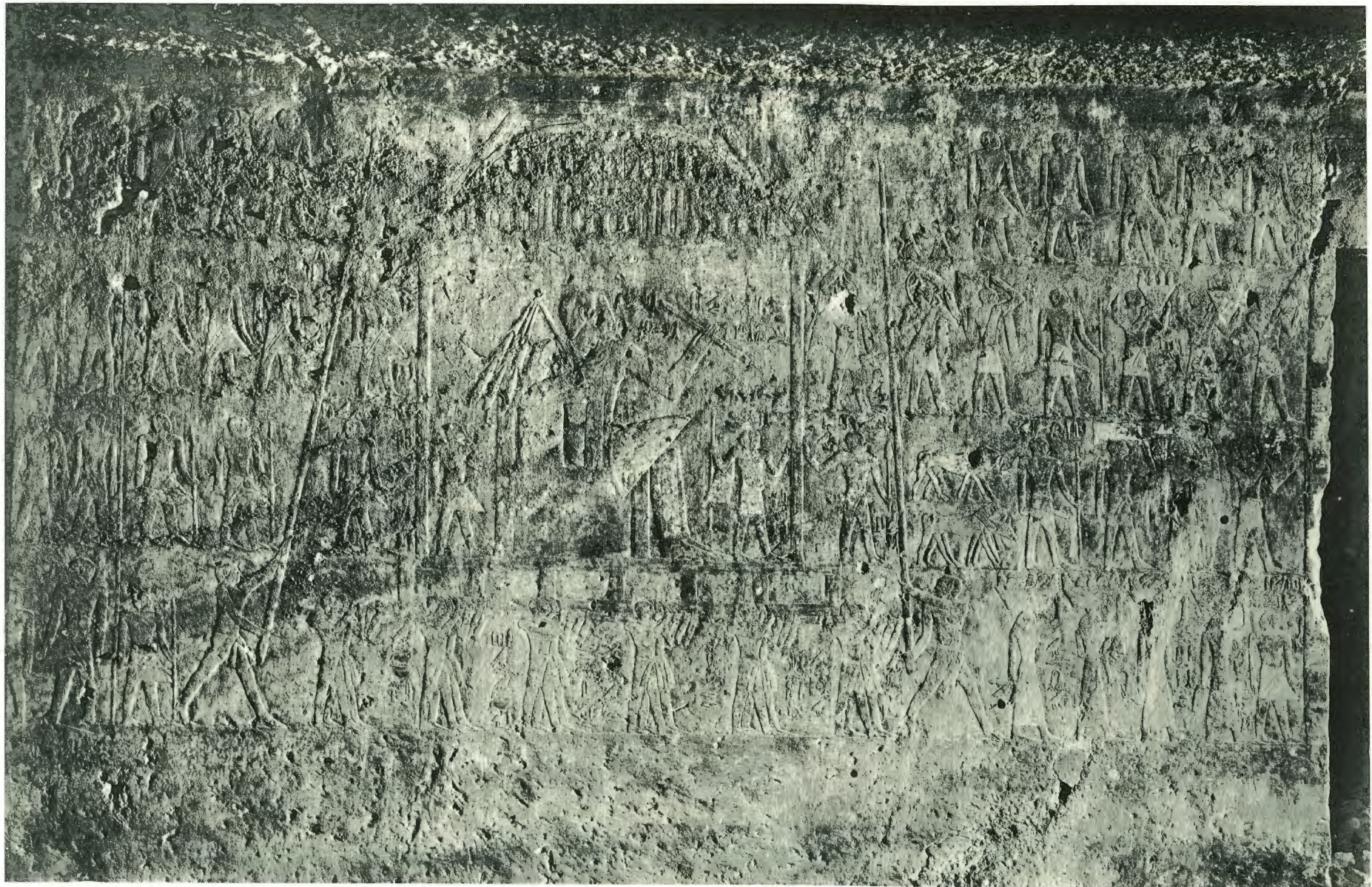


1. TOMB-CHAPEL OF PEPI'ONKH (A, NO. 2): ROOM B: SOUTH WALL: EAST SCENES:  
PART OF REGISTERS 3-5 (SEE PLATE XXII)



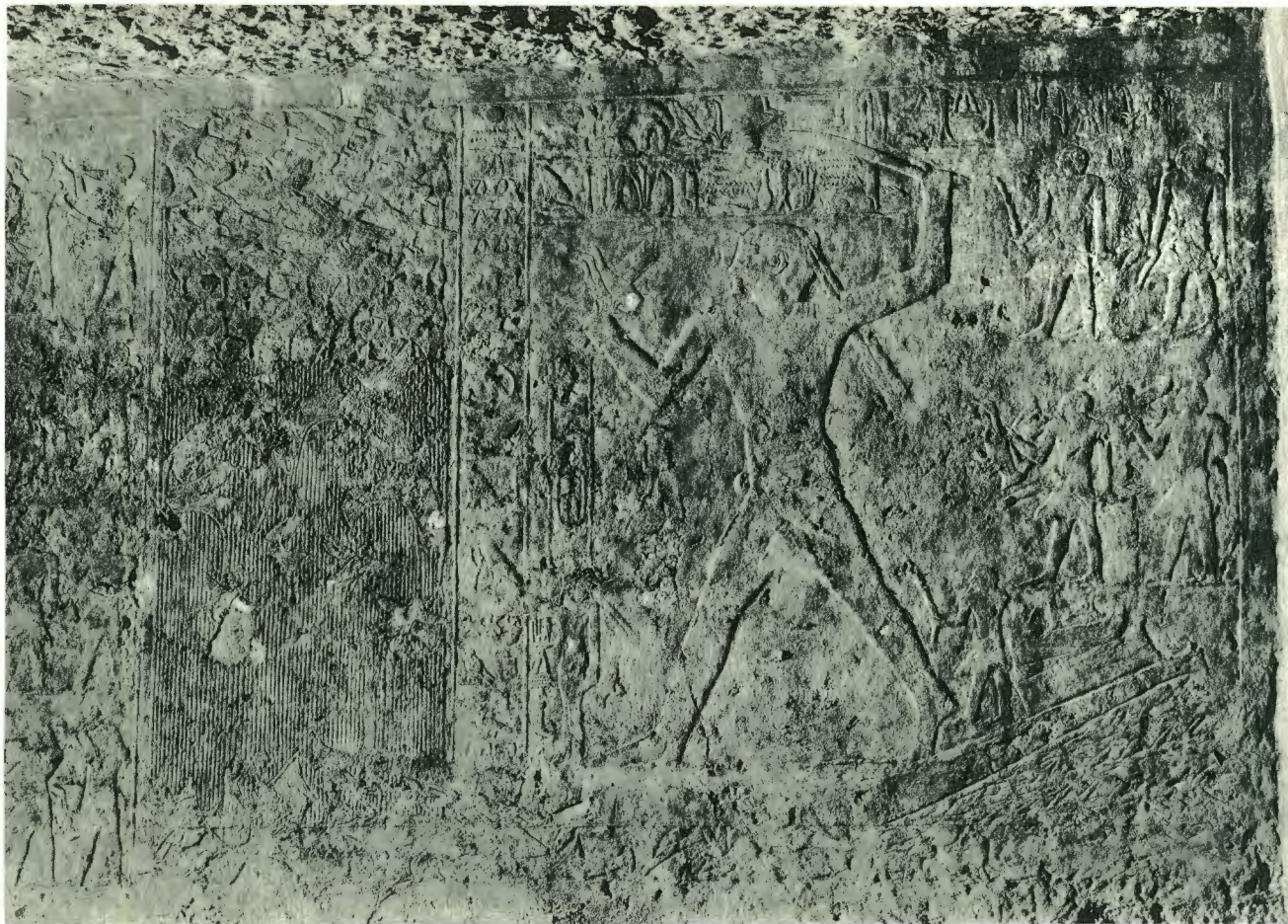
2. TOMB-CHAPEL OF PEPI'ONKH (A, NO. 2): ROOM B: SOUTH WALL: EAST SCENES:  
PART OF REGISTERS 1 AND 2  
(SEE PLATE XXIII)



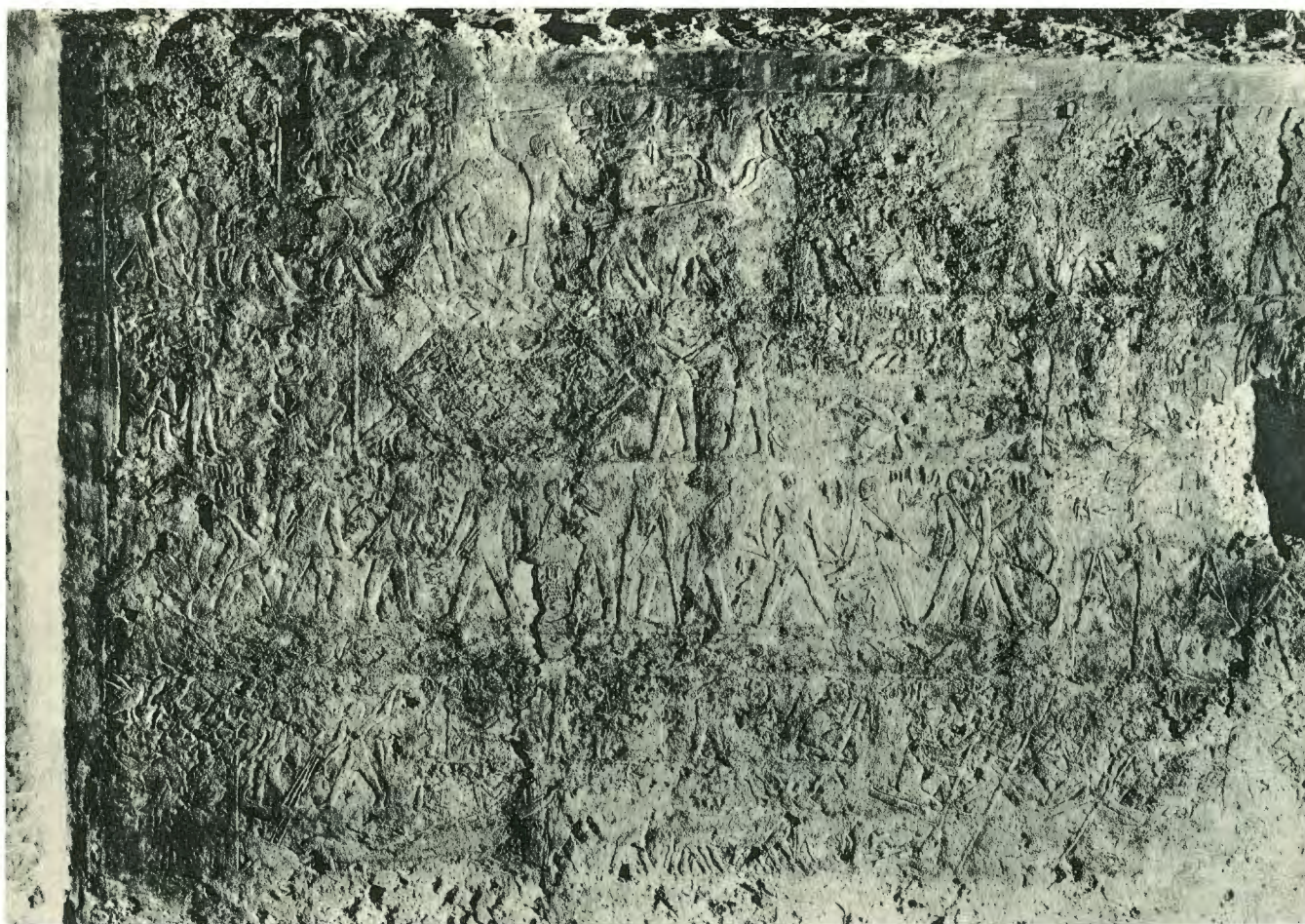


TOMB-CHAPEL OF PEPI'ONKH (A, NO. 2): ROOM B: EAST WALL: MIDDLE SCENE  
(SEE PLATE XXXI)



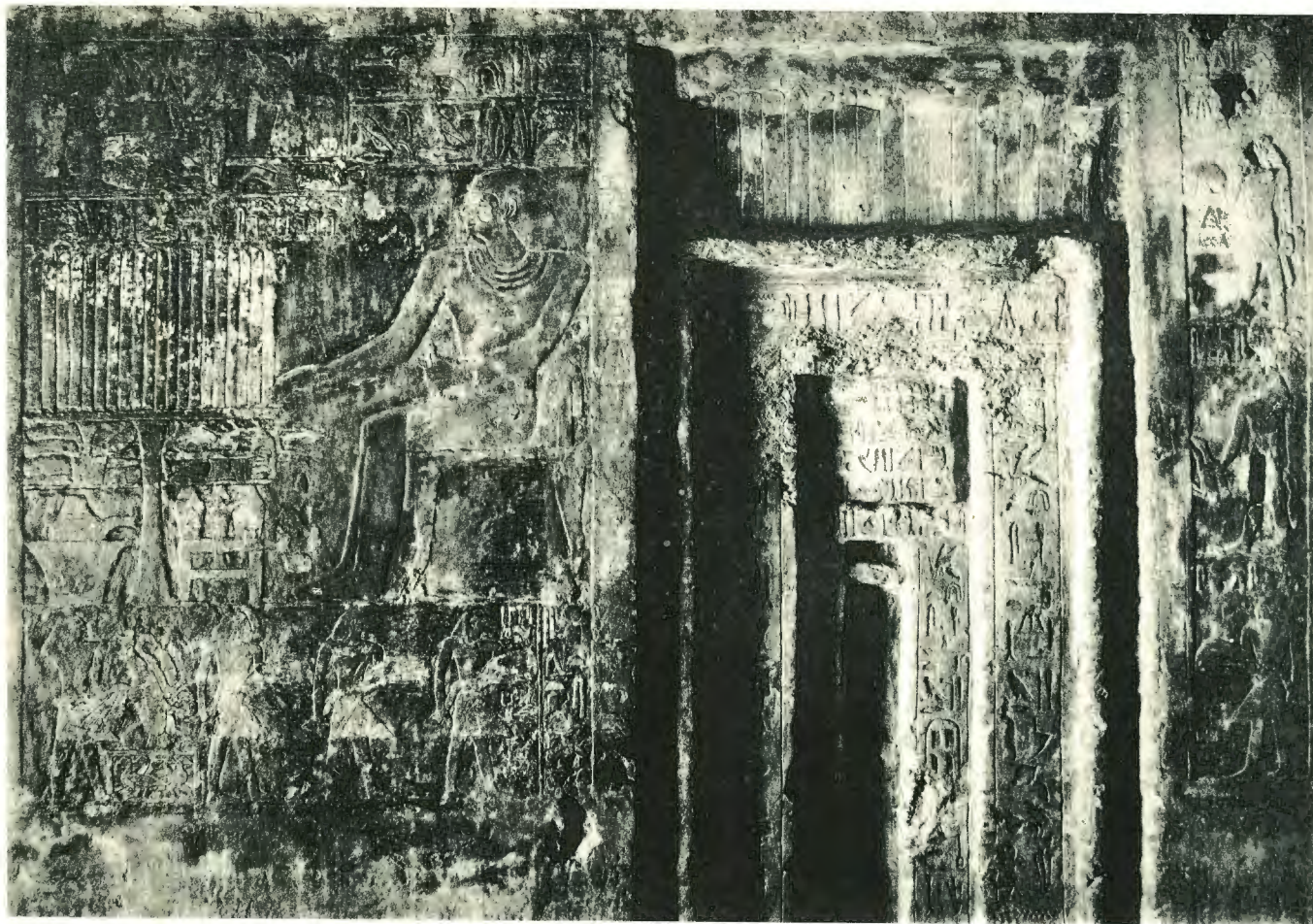


1. TOMB-CHAPEL OF PEPI'ONKH (A, NO. 2): ROOM B: WEST WALL: NORTH SCENE  
(SEE PLATE XXVIII)



2. TOMB-CHAPEL OF PEPI'ONKH (A, NO. 2): ROOM B: EAST WALL: PART OF NORTH SCENE  
(SEE PLATE XXX)





1. TOMB-CHAPEL OF PEPI'ONKH (A, NO. 2): ROOM C: WEST WALL  
(SEE PLATE XXXIII)



2. TOMB-CHAPEL OF PEPI'ONKH (A, NO. 2): ROOM C: EAST WALL: REGISTER 1: SCENE 4  
(SEE PLATE XXXV)





1. TOMB-CHAPEL OF PEPI'ONKH (A, NO. 2): ROOM B:  
EAST FACE OF PILLAR SUPPORTING ARCHITRAVE  
(SEE PLATE XXV, 2)



2. TOMB-CHAPEL OF PEPI'ONKH (A, NO. 2): ROOM B:  
STATUE AT WEST END OF NORTH WALL  
(SEE PLATE XXV, 5)

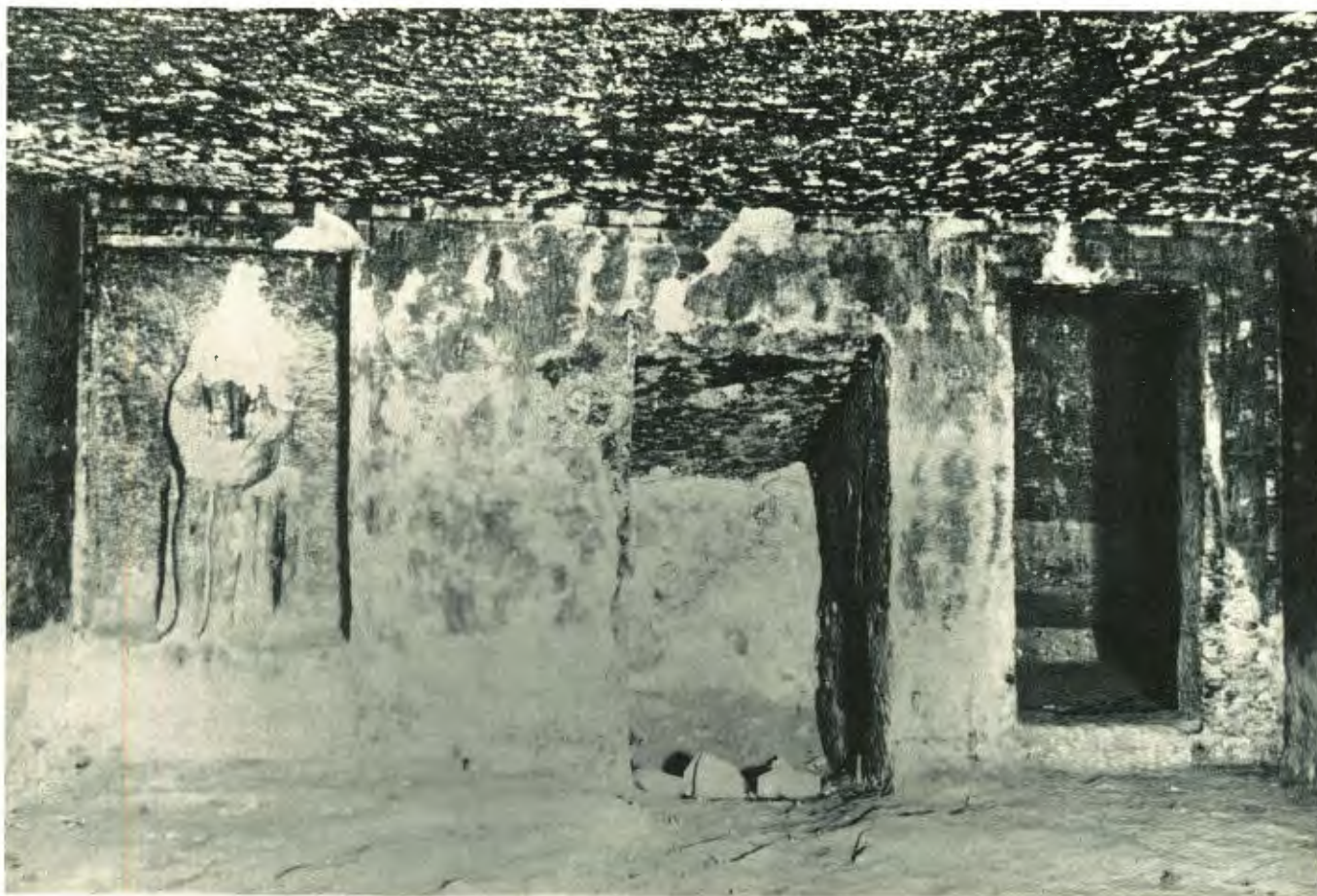


3. TOMB-CHAPEL OF PEPI'ONKH (A, NO. 2): ROOM B:  
STATUE IN SOUTHERN HALF OF EAST WALL  
(SEE PLATES XXV, 4; XXXII)



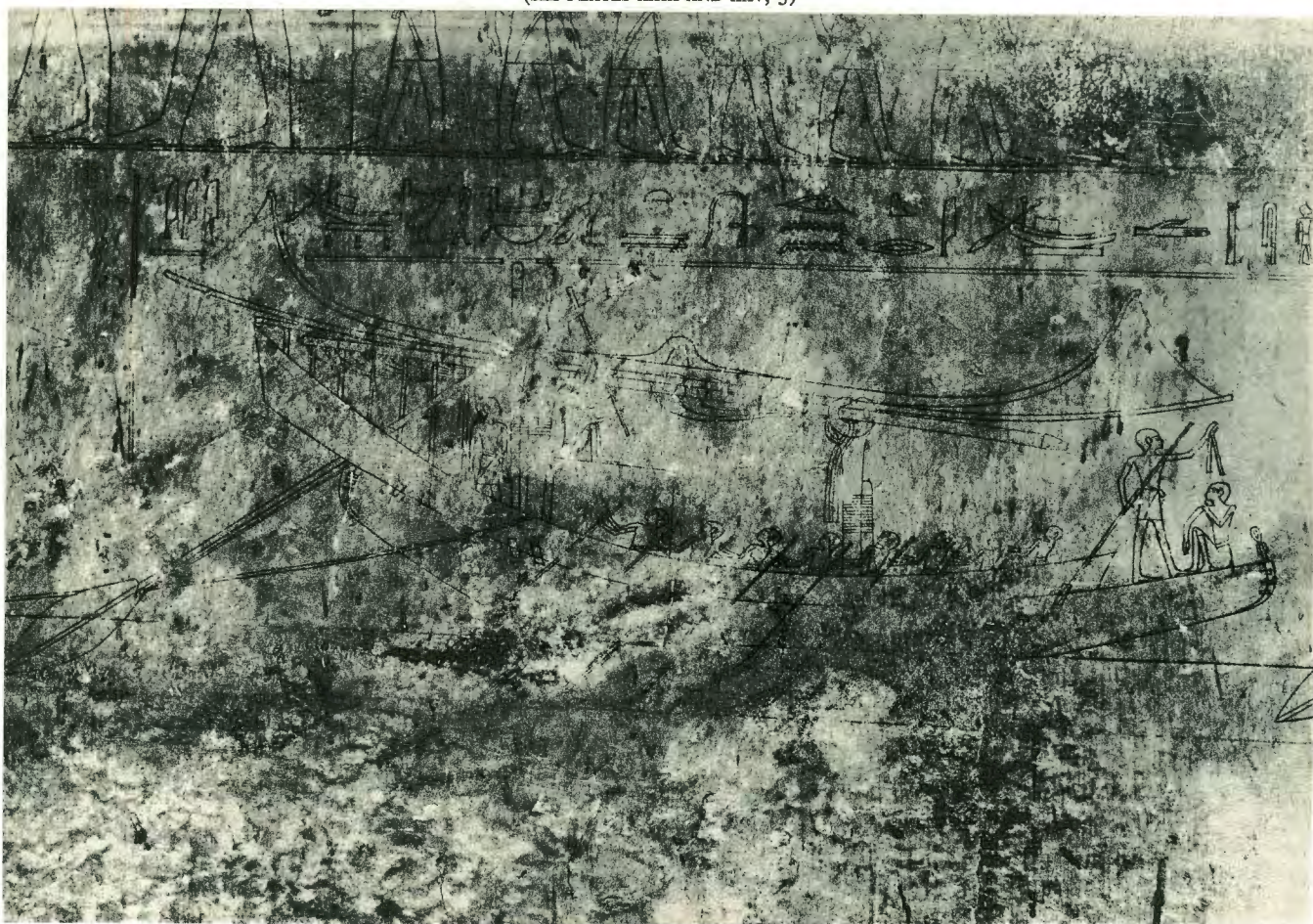
4. TOMB-CHAPEL OF PEPI'ONKH (A, NO. 2): ROOM B:  
EAST WALL: SOUTHERN PART OF MIDDLE SCENE:  
TWO FIGURES IN REGISTER 1 (SEE PLATES XXXI AND LIX)





1. TOMB-CHAPEL OF PEPI'ONKH (A, NO. 2): ROOM B: NORTH WALL WITH ENTRANCES TO ROOMS C AND D

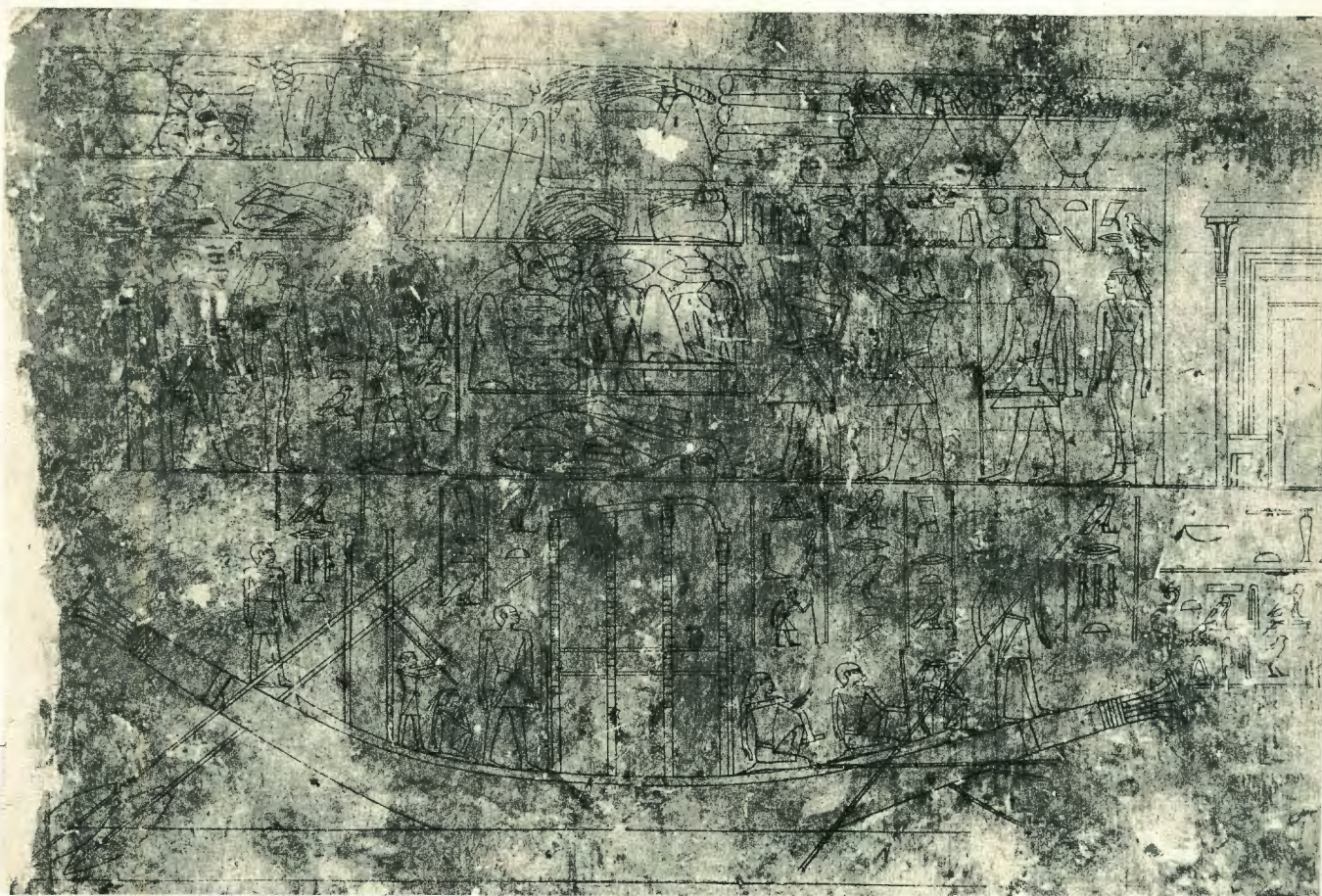
(SEE PLATES XXIX AND XXV, 5)



2. TOMB-CHAPEL OF PEPI'ONKH (A, NO. 2): ROOM F: INK DRAWINGS ON EAST WALL: PART OF REGISTER 1

(SEE PLATE XLII)



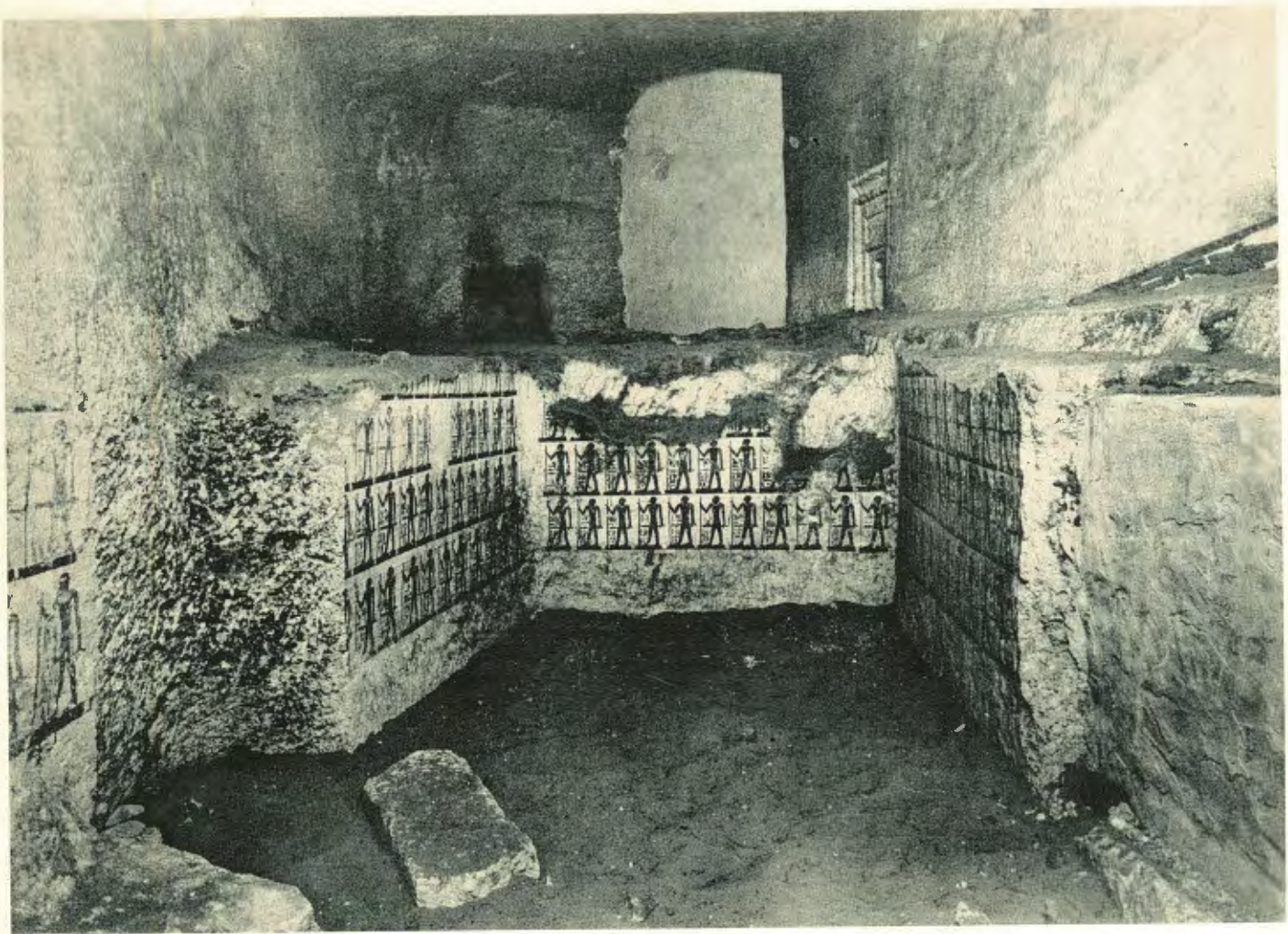


1. TOMB-CHAPEL OF PEPI'ONKH (A, NO. 2): ROOM F: INK DRAWINGS ON EAST WALL:  
PART OF REGISTERS 1 AND 2 (SEE PLATE XLII)



2. TOMB-CHAPEL OF PEPI'ONKH (A, NO. 2): ROOM F: SOUTH WALL: UPPER RELIEF  
(SEE PLATE XLI)





1. TOMB-CHAPEL OF PEPI'ONKH (A, NO. 2): ROOM F: THE SERDAB LOOKING NORTH  
(SEE PLATE XXXVIII)



2. TOMB-CHAPEL OF PEPI'ONKH (A, NO. 2):  
NORTH WALL OF SERDAB: FIG. 2 IN  
REGISTER 2 (SEE PLATE XXXVIII)



3. TOMB-CHAPEL OF PEPI'ONKH (A, NO. 2): HIERATIC GRAFFITO  
ON EAST WALL OF SERDAB (SEE PAGE 47)

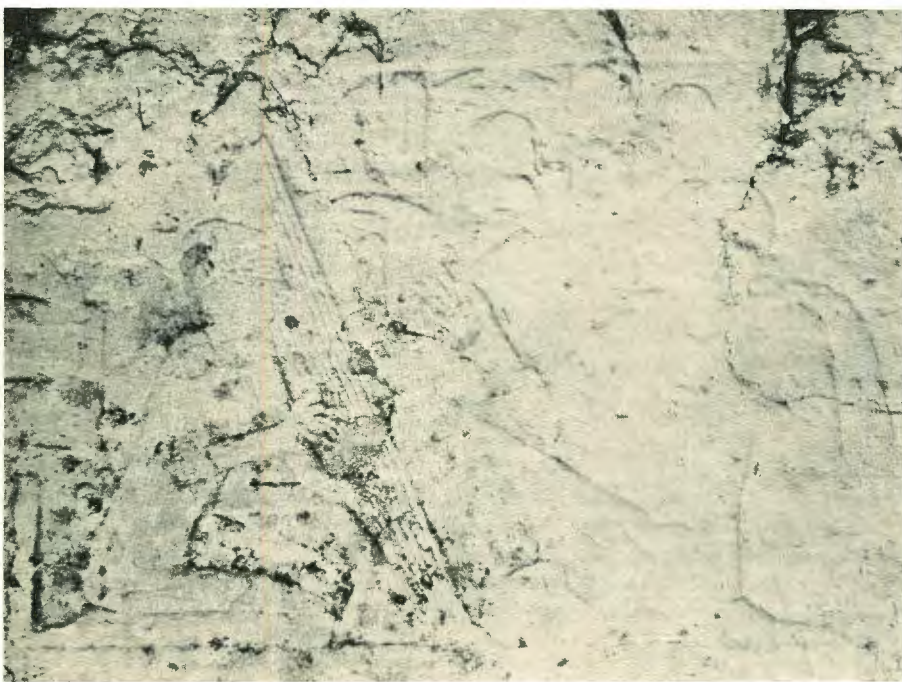




1. ENTRANCE TO TOMB-CHAPEL D, NO. 1 (THAT OF PEPI)



2. ENTRANCE TO TOMB-CHAPEL E, NO. 1 (THAT OF MENIU)



3. HARPIST ON SOUTH WALL OF TOMB-CHAPEL D, NO. 1  
(SEE PLATE XLV)



4. HIERATIC GRAFFITO IN TOMB-CHAPEL E, NO. 1



C  
500069  
28

THE ROCK TOMBS OF MEIR-V